Anatomy Lesson 10

Famous Artists Painting Course Inc.

Westport, Connecticut

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MICHELANGELO. Studies for the Libyan Sibyl

This magnificent page of studies shows how anatomical detail can be expressed without letting it destroy the form, the action, or the aesthetic quality of the conception.

The frame *must* be built first . . .

before the walls can be put on and the house lived in.

Anatomy for the amateur

We have, in previous lessons, studied the human figure as it appears from the outside. Now we are going to explore the construction of the human figure *from the inside out.*

In the following pages you will see how the bones act as the structural framework of the body, and how these bones are sheathed in muscles and tendons which enable the different parts of the body to perform their various functions. You will begin to understand how the inner structure of the body affects its outward appearance. You will also see how one part of the body is united organically with its neighboring parts, and how all these individual parts are organized in a perfectly balanced and amazingly flexible mechanism of marvelous power, variety, precision, and beauty.

This lesson will present only the most important details of figure construction and anatomy. It would be impossible to discuss the formation and purpose of every individual part of the body. It would also be quite confusing — and unimportant for your work. We are interested only in giving you *the basic information* you need as an amateur painter to gain a working understanding of how the body functions.

The human body has subtlety and complexity which forever challenge the most knowing artist. And yet the simple structural design of the body can be understood by everyone. An amazing variety of action is possible, but the basic construction of the figure always remains the same. Many variations of small forms and minor structural details, which would be important in delineating minor parts, can be ignored when you are depicting the basic character of some larger and stronger action. Always remember this important fact.

For purposes of structural analysis, the human body consists of bones, muscles, and tendons. The bones are the framework and define the proportions of individual parts. The muscles and tendons hold the bones together, create subtle variations within forms, and control the action of the separate parts. The bone structure also has distinct bearing on the outward appearance of the figure and on the kinds of action the body can perform.

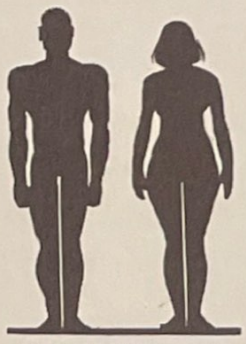
Action is restricted to the points where bones are joined together. At these points flexible muscles and tendons form hinges. The shoulders, elbows, wrists, hips, knees, and ankles are joints where various parts bend, move, and turn. The spinal column, made up of many small bones joined together, allows for surprising freedom of movement in the neck and torso. The hands and feet are essentially a framework of small bones and joints which, while individually delicate, provide an unbelievably strong substructure for the complex actions of these parts.

As you go through the pages which follow, concentrate on seeing what the bones inside the individual forms *look like.* Study how the bones are related to each other, and how they affect the outward appearance of the body. In the same way, examine the different muscles and find out what work they do in moving the parts of the body to which they are attached. Notice how they change the outward form of the body when contracted, as compared to their appearance when relaxed.

As time goes on you will realize more and more that to make a satisfactory drawing of the human figure you must be able to construct it from the inside out, just as you first put up a good strong framework when erecting a house before adding the outer walls. There is no need for you to have the same detailed understanding of the body which a surgeon must have, but you should know how the *inner structure and design* affect its *outward movement and appearance.*

STAHL. Lithographic Study

The figure is handled very simply, with emphasis upon the delicate curves of the silhouetted form. The artist's thorough knowledge of anatomy is revealed in the ease with which he has designed a pose of such natural and fluid grace.

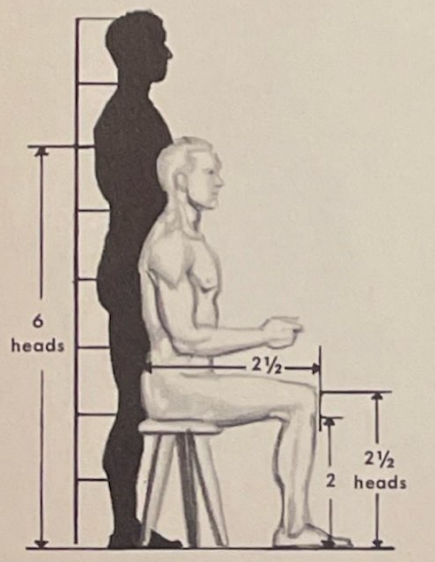


Note the difference in outline — especially at the shoulders and hips.

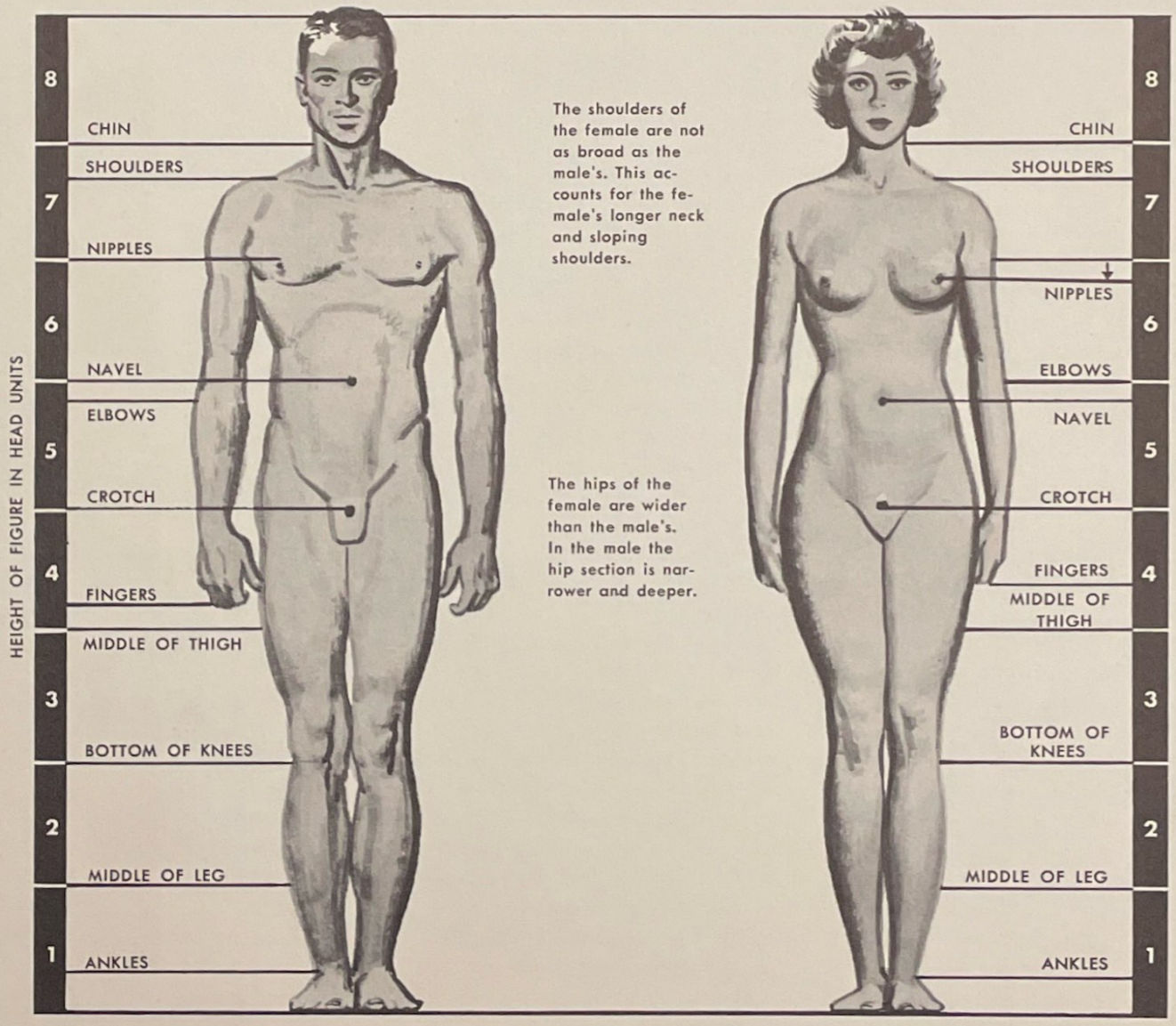
Relative proportions of the adult figure

The height of the figure should be about "8 heads" and is to be divided as follows: one "head" for the actual head, about ⅓ of a "head" for the neck and 2⅔ "heads" for the torso. This brings you 4 "heads" or halfway down the figure to the crotch, which is the middle of the figure. From this point down, it is 2 "heads" to just below the knee, and 2 "heads" from this point to the floor. Study these divisions in detail in the pictures. While the outline of the female figure differs very much from the male and though it is usually shorter, the same "8 heads high" *proportion* still holds true with very slight differences.

The bones of the male are longer and they have more rough surfaces than those of the female. The "breastbone" or sternum is longer and less curved. The pelvis or "hip section" is narrower and deeper — this makes the male much narrower in the hips than the female. The distance from pelvis to the rib-cage or "upper body"



In sitting, the figure loses about two heads in height.

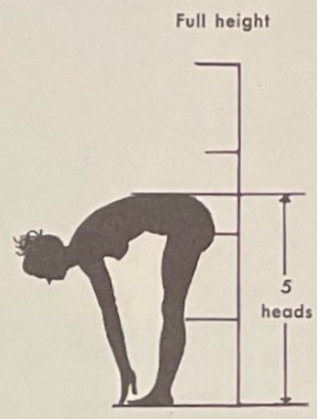


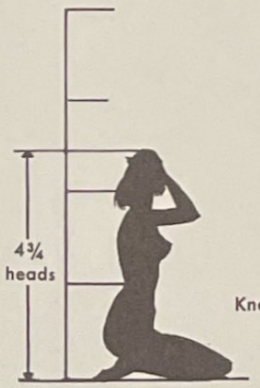
While the female is generally shorter than the male — to simplify the chart we show you the figures at the same height, since the "8 heads" measure applies to the proportions of both figures.

is shorter in the male due to the deeper and narrower pelvis. In the female, the shoulders are not as broad and the collar bones shorter and straighter: this accounts for the more sloping shoulders and the longer and more graceful neck in the female.

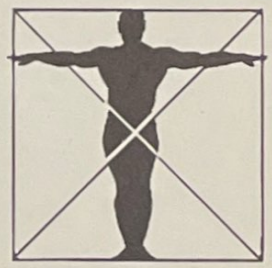
The male arms are longer in proportion to the trunk than those of the female due to longer humerus or "upper arm bone" and because of this the elbow is lower. The length of the torso in the male is proportionately shorter than that of the female. The legs are longer and the skull larger. The center of the male figure is at the pubic bone (just above the crotch) while in the female it is slightly higher. The width of the female hips is about equal to the width of the chest and one arm combined, and they are wider than those of a male of the same height.

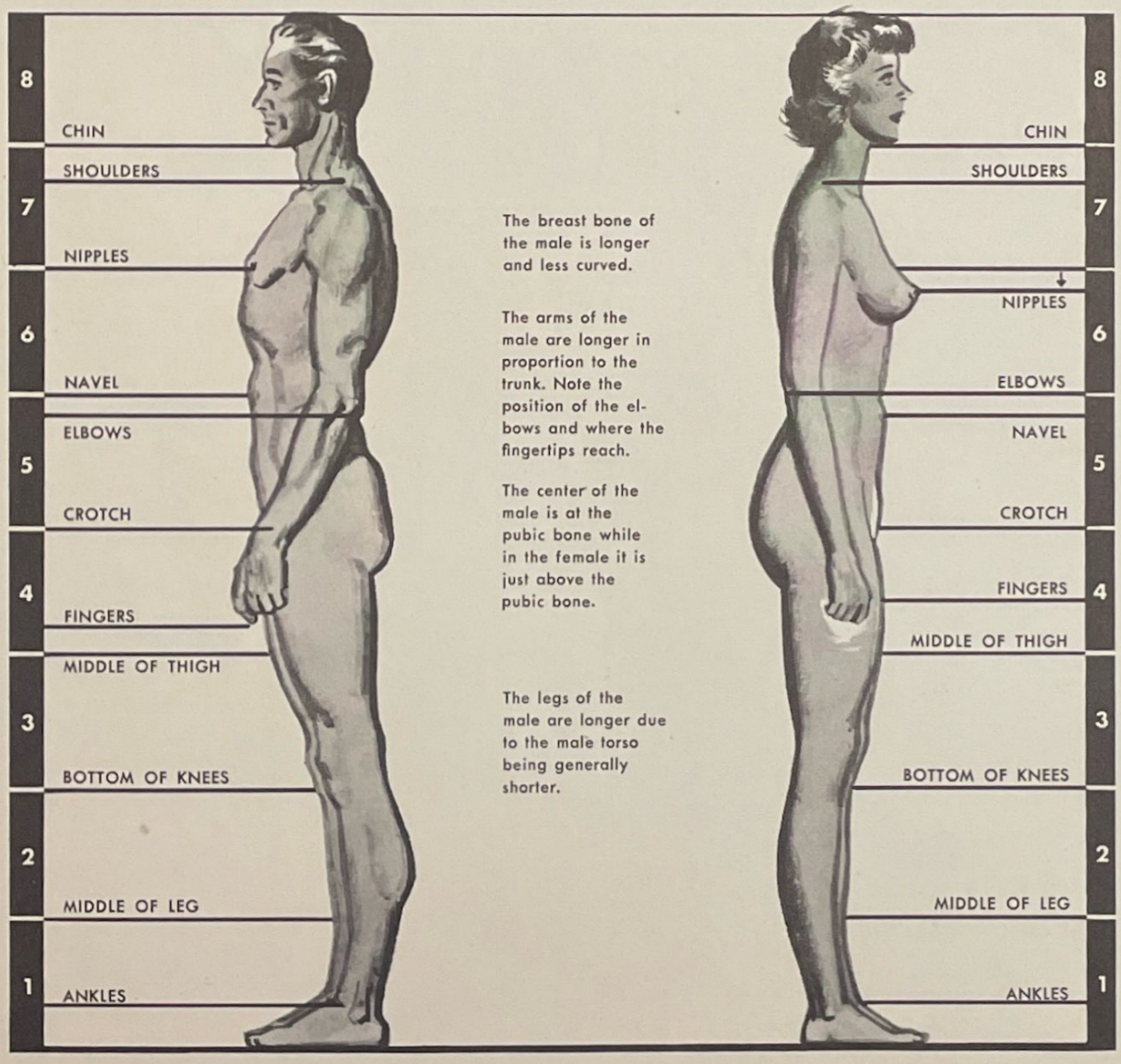
The female pelvis is the only part of the skeleton which does not conform to the general rules. Here the muscles are not nearly so well defined, due partly to their less vigorous use, but mainly because of a larger quantity of fat, which is especially thick over the thighs, the hips and the buttocks.

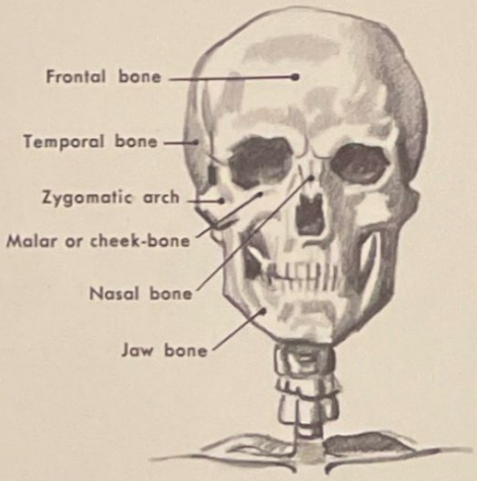


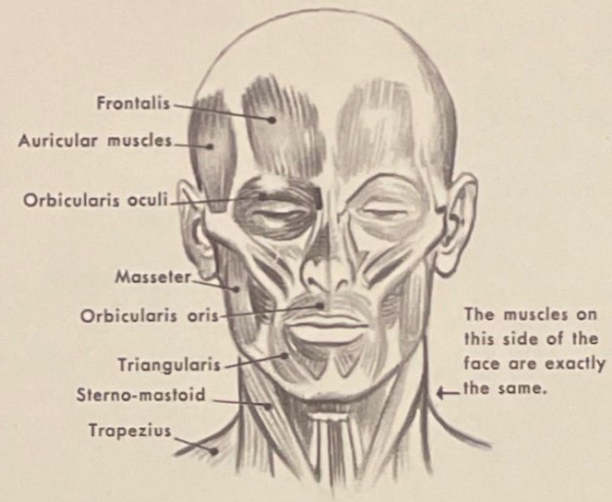


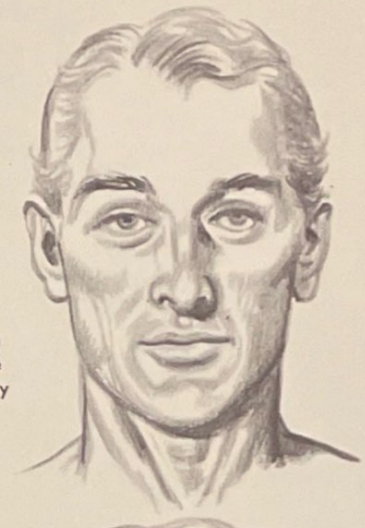
If you always remember that the center of the figure is at the crotch, you can judge how many heads high the figure should be when drawn in different attitudes.

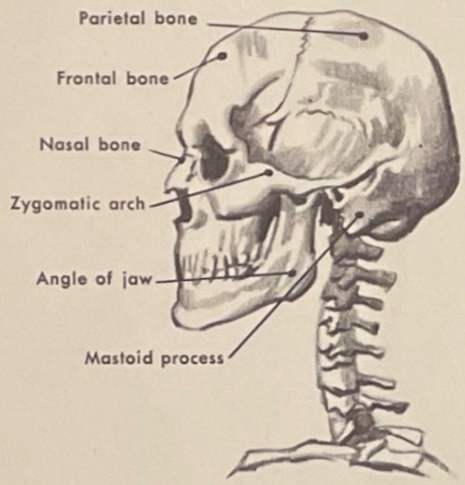


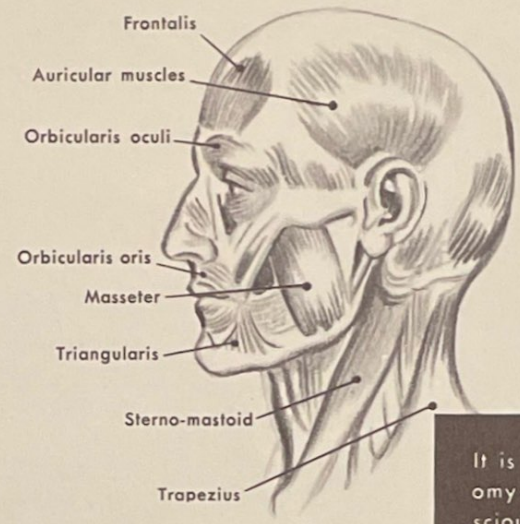

8
CHIN
SHOULDERS
7
NIPPLES
6
NAVEL
ELBOWS
5
CROTCH
4
FINGERS
MIDDLE OF THIGH
3
BOTTOM OF KNEES
2
MIDDLE OF LEG
1
ANKLES
The breast bone of the male is longer and less curved.
The arms of the male are longer in proportion to the trunk. Note the position of the elbows and where the fingertips reach.
The center of the male is at the pubic bone while in the female it is just above the pubic bone.
The legs of the male are longer due to the male torso being generally shorter.
HEIGHT OF FIGURE IN HEAD UNITS

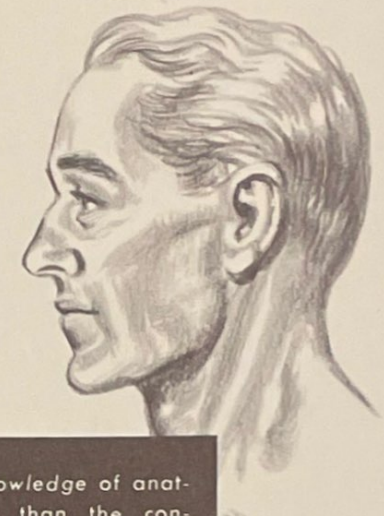




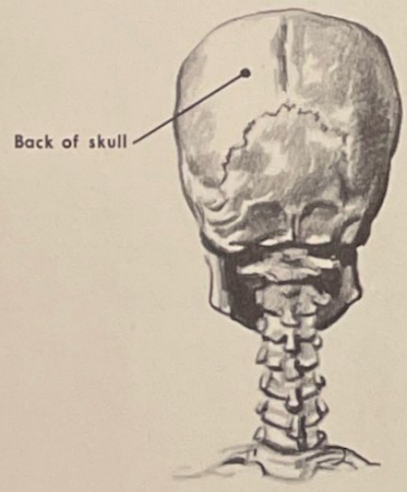


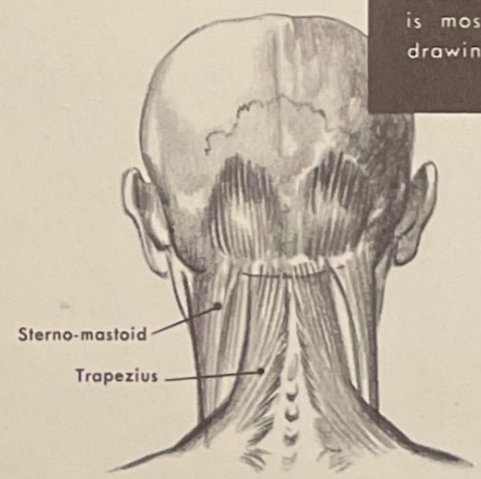


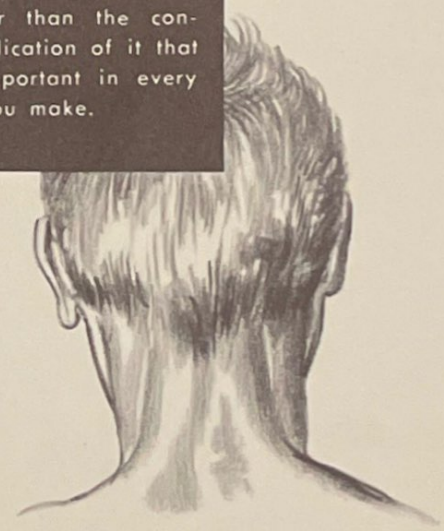




It is the *knowledge* of anatomy rather than the conscious application of it that is most important in every drawing you make.





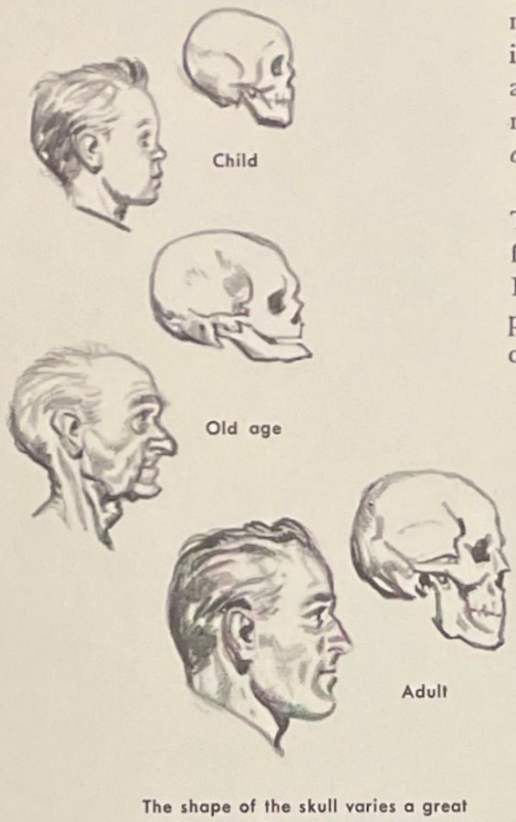


The head and neck – skull and muscles

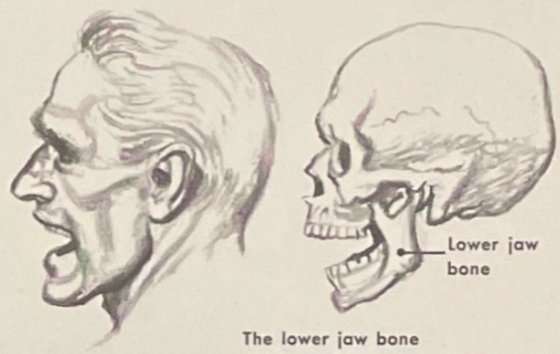
The hard bone structure of the skull is the shape-giving form which gives all human heads the same general appearance. However, the shapes of skulls vary greatly especially in different races of men as well as in different parts of the world. There are the wide-headed men and the long-headed men – but no matter what the geographical origin or general appearance is, the basic structure of the skull as well as the muscles over it, *are the same in all human beings.*

The shape of the neck, like the head, varies greatly in different individuals. It may be long or short, thin or fat. In the female, owing to the lack of any great muscular development, it is usually round and smooth. In the male, and especially in athletic and old men, it will show well defined and prominent muscles. These are much more pronounced when the neck is in action. While the neck has so many variations of shape and size, like the head, its *basic anatomical and muscular construction is always the same* in all human figures.

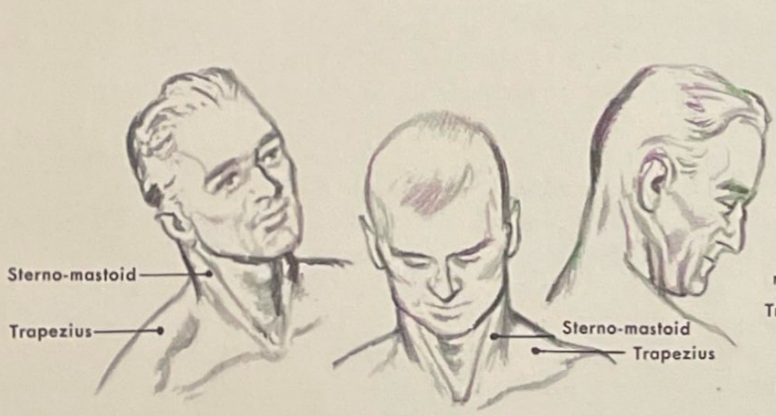
Study carefully the skull first and memorize the different surfaces and structure. Then carefully note how the muscles fit over these various areas and how they finally affect the shape and character of the finished head as we see it every day. Remember, in this lesson we are studying the *basic structure* of the figure and its parts. For complete detail and methods of drawing the heads of men, women and children of all ages and character refer to Lesson 7.

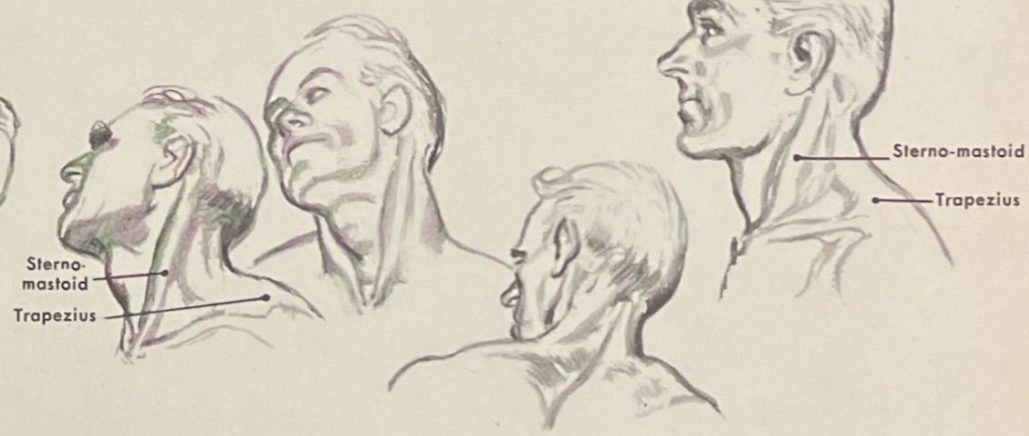


The shape of the skull varies a great deal in the different races of man and especially in the different age groups.



The lower jaw bone is hinged in front of the ear on both sides of the head.





BEN STAHL

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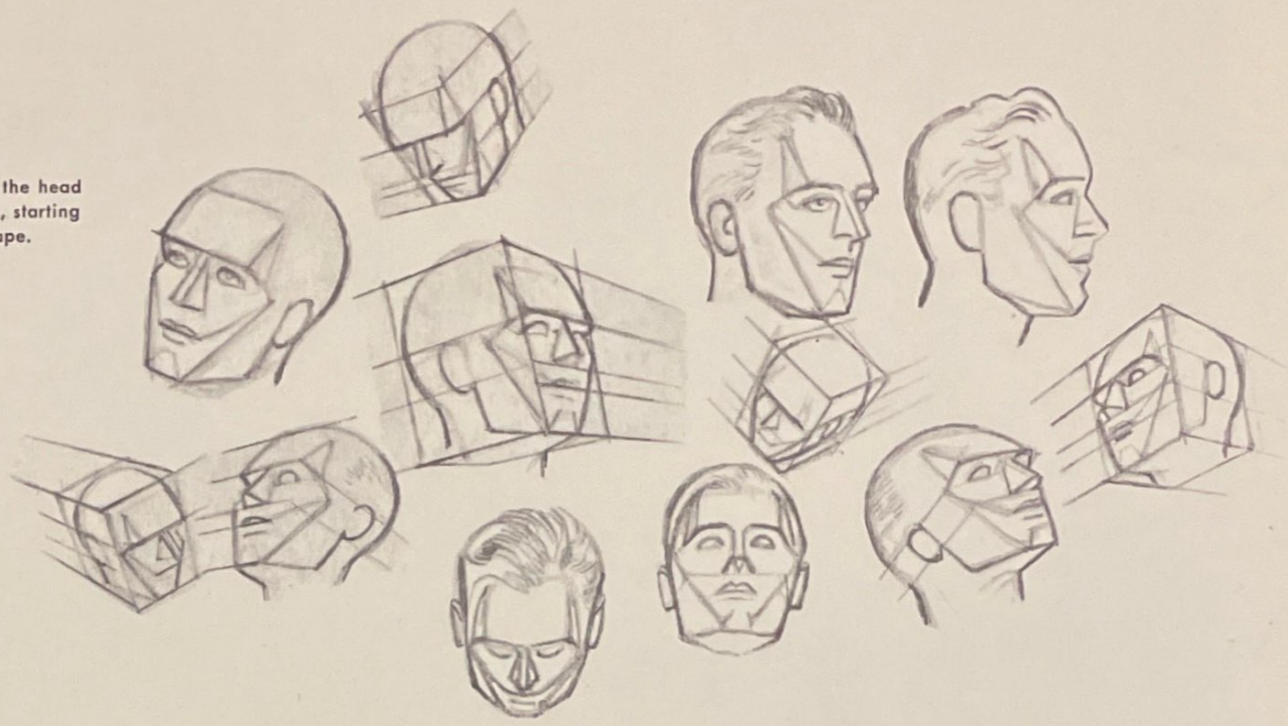
JON WHITCOMB

Courtesy Woman's Home Companion

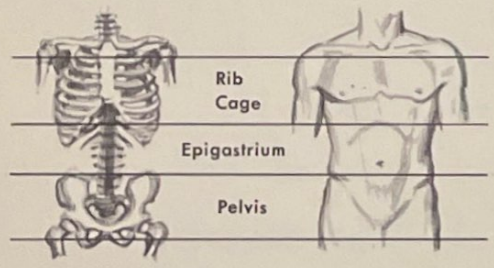
Study carefully the actions and movement of the muscles in the neck as they twist, turn and move up and down. The most pronounced muscle which influences the appearance and action of the neck is the sterno-mastoid. It starts in back of the ears and reaches to the pit of the neck. The trapezius is another important muscle greatly influencing the shape and action of the neck.

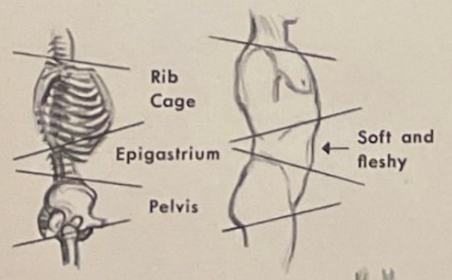
Muscles in the female neck, while they are the same, are much less prominent than the male's.

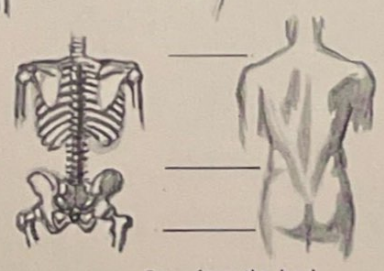
Building the planes of the head in various perspectives, starting with the basic oval shape.



Study carefully the plane divisions of the head above. Note the feeling of solidity which seems to develop. Draw these heads.







Seen from the back the trunk consists of two parts.

Blocking in the head

While the basic structure of the head and neck is made up of the bones and muscles we have just studied, small layers of fat are also present in places. The whole head and neck are enclosed within a smooth envelope of skin. In effect the fatty areas and the skin tend to conceal the underlying structure. Individual bones or muscles are not prominent except where the bone or cartilage is very near the surface, or when individual muscles are made more pronounced in action.

As seen from the outside, therefore, the head is a solid form of complex design, made up of various planes. The front of the face is the front plane. The sides of the face are side planes. The forehead is composed of three planes — front and sides. There are triangular planes running from the cheekbone on each side, down to the outer sides of the chin. Triangular planes form either side of the nose. We also have the front plane of the chin, with side planes running back on either side. Above the ears, the head is rounded as it goes toward the back.

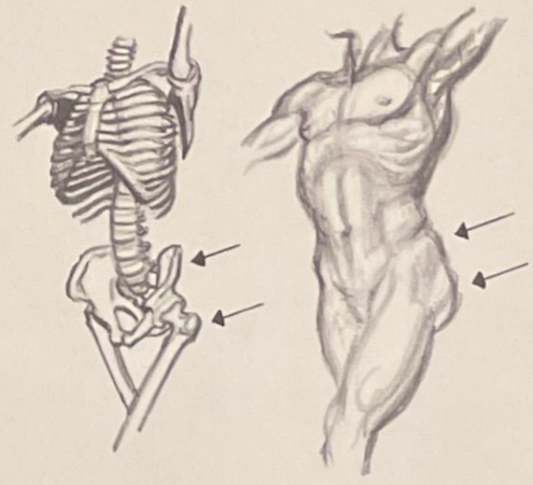
The nature of these planes becomes obvious when you study the drawings on this page. "Blocking in the head" consists of drawing in these facial planes within the basic oval structure. The planes are an accurate and convenient way of establishing the underlying bones and muscles typical of every head.

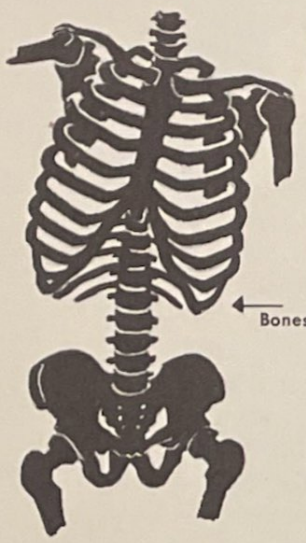
The torso

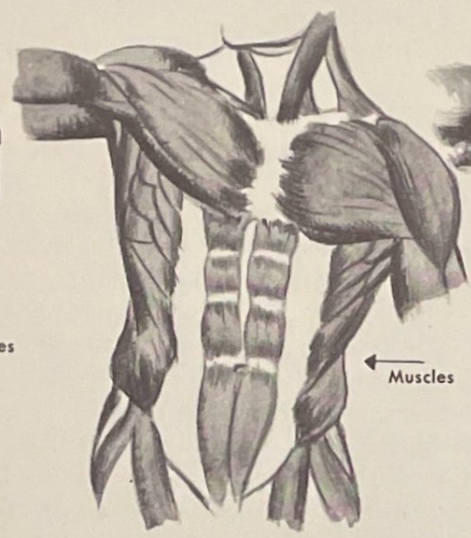
To understand the torso, it must be studied and drawn from many angles. The torso, from the front, is made up of three masses: the chest, the abdomen and the pelvis. Between them we have the epigastrium (the upper part of the abdomen). The rib cage or chest is shaped like a cone with the base below. The upper portion of the rib cage appears broader than it actually is, due to the presence of the shoulders and collar bones. This, to a great extent, causes the shape of the actual rib cage to be lost from view. The chest and pelvis are fairly stable; the epigastrium portion is quite movable. When seen in profile the three sections of the trunk are even more apparent. The upper part containing the rib cage, the central part containing the abdominal mass (located between the false ribs and the top of the pelvis) and the lower part which contains the lower portion of the abdomen and the pelvis. The trunk, when seen from the back, consists really of two parts: the back of the thorax (rib cage) and the loins or back of the abdomen. The difference between these two areas is not as obvious from behind as it is in front where the abdomen is marked by the lower margin of the ribs.

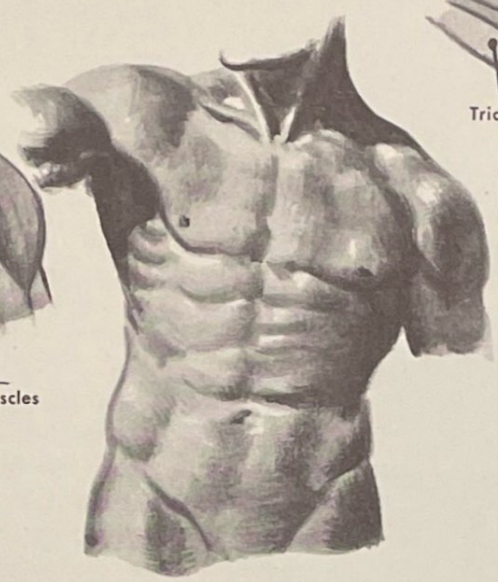
The only bony form in the central mass of the torso is the part of the vertebral column in the small of the back connecting the upper region to the lower one. In the lower region the bones are deep-seated and heavy, showing on the surface and affecting the external form. These points are at the crest of the pelvis, the coccyx (lowest tip of the spine) and the head of the femur (thigh bone).

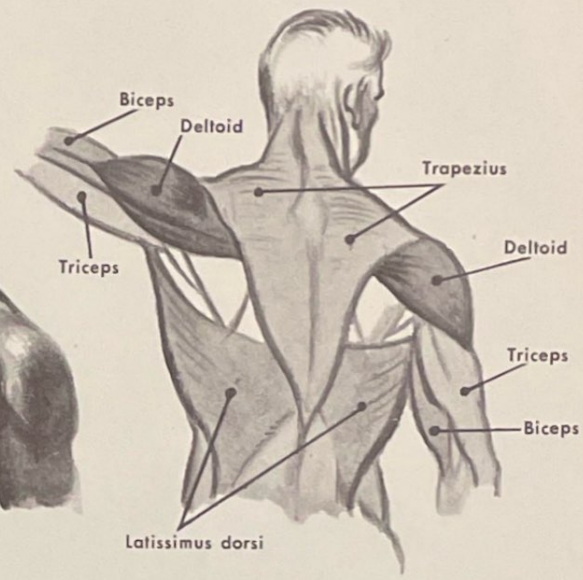
The upper part of the torso is quite remarkable for its bony character. The rib cage, the sternum, the scapula (shoulder blade) and clavicles, supported by the spine, enclose and protect the vital organs of the body. The muscles that cover this bony form greatly influence the planes and the effect of light and shade in constructing the figure. The abdominal area between the chest and the pelvic mass is fleshy, except for the spinal column. The movement of the vertabrae of the spine is visible along its course down the center of, and especially at the small of, the back. The scapula (shoulder blade) slides against the surface of the rib cage in any direction and may be lifted from it so that it becomes quite prominent under the skin. More than one-half the entire movement of the shoulder is caused by the scapula.



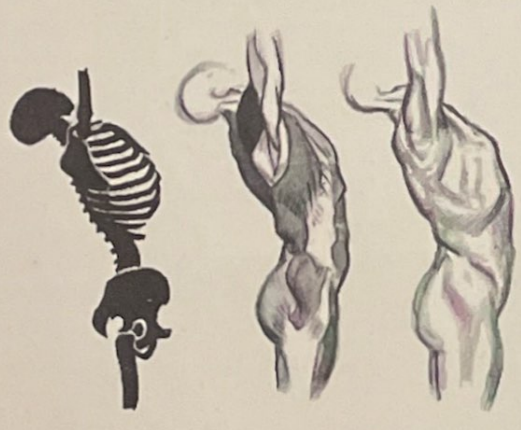








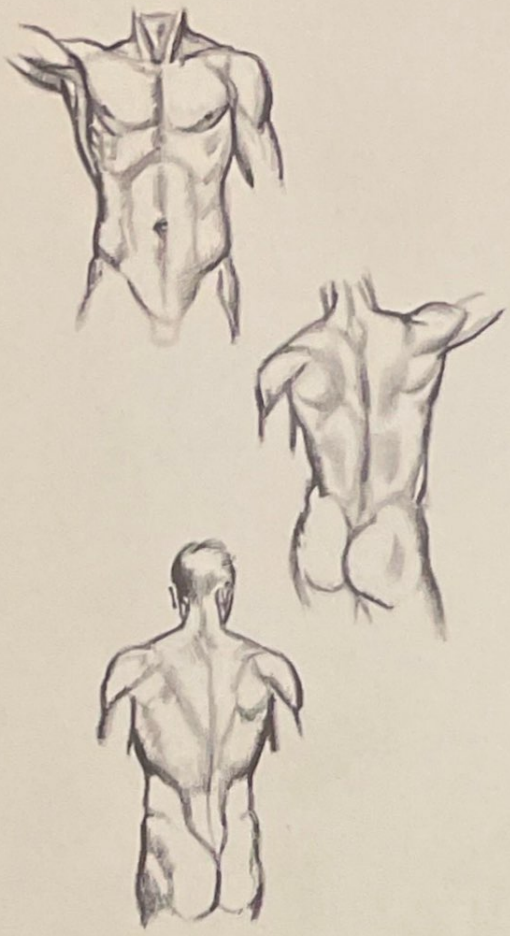
Memorize these most important muscles of the back.



The abdominal area between the chest and pelvis is fleshy and allows for considerable movement. Study the action of the spinal column.

The scapula (shoulder blade) slides against the rib cage in any direction.

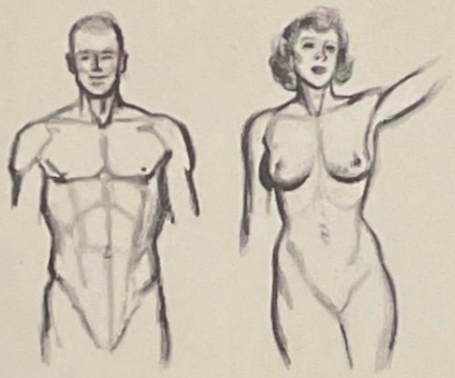
Study the action of the spinal column.



The front of the torso is divided by a furrow that runs vertically down the full length of the torso dividing it evenly in two. It begins at the pit of the neck between the clavicles (collar bones), as it passes over the breast it marks the breast bone and is deepened here considerably by the pectoral muscles on either side. At the end of the rib cage it marks the epigastric pit (where the rib cage diverges), this point being about one-third down the torso. The next third down brings us to the navel, and the last third ends at the symphysis (at about the pubic bone).

A similar vertical furrow marks the center of the back for its full length. The depth of this furrow is caused by the large mass of muscle which projects on each side of it and gradually increases in width but loses its prominence as it progresses upward. At the upper part of the buttocks the furrow gives place to a slightly depressed area, below which it again becomes the deep furrow which separates the buttocks.

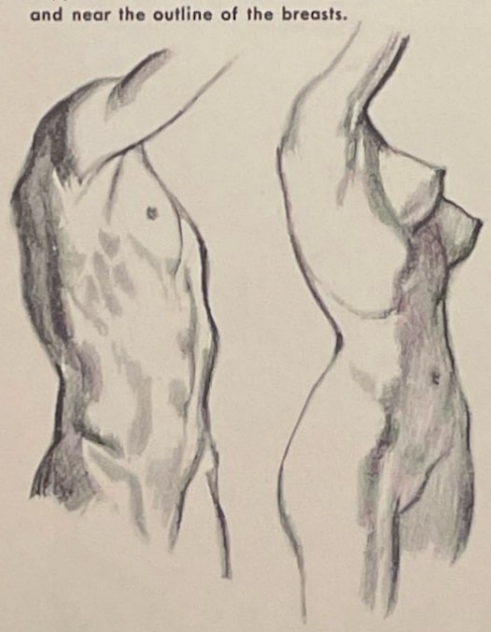
The back of the torso presents many prominences and depressions. This is due to the number of thin layers of muscle which cross and recross its bony structure. The movement of the back is limited to the extent that the bony structure of the spine allows. From the rear the torso presents a great wedge with its apex pointed downward, the base of the wedge being at the shoulders. The wedge is driven in between the buttresses of the hips and forms the most notable example of the inter-relation of parts which is so universal in the human organism. From this region come all the important actions that the human body is capable of. The hip and pelvis form the points of transmission of action from the lower to the upper part of the body.

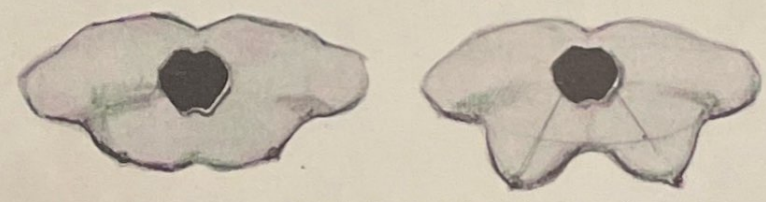


Nipples are not in the center but at the side and near the outline of the breasts.

While the muscles of the chest have a great deal of effect on the form of the breast, it is the mammary gland which gives the breast its individual shape. In the male breast we find at either side and at about on a line with the lower end of the sternum (breast bone), the location points for the breast. The gland that develops this point is small, it has a definite but soft form that lies at the lower center and just at the corner where we locate the nipples.

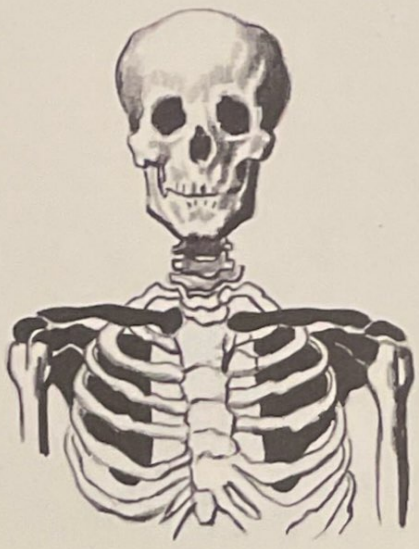
The breast of the female is noticeably different in its character. The rib cage, being smaller in the female, gives more space between the arm and the torso proper. The mammary glands in the female are much larger and fuller; however, the mistake is often made of drawing them too large. Another mistake in drawing the breasts from a front view is in placing the nipples in the center — they are at the side and near the outline of the breasts. The female breast projects like a half-sphere that is rather conical in shape due to the nipples. The breast does not lie on the front plane of the chest but rather at the junction of the front and side planes of the torso. This causes the breasts to point slightly away from each other.

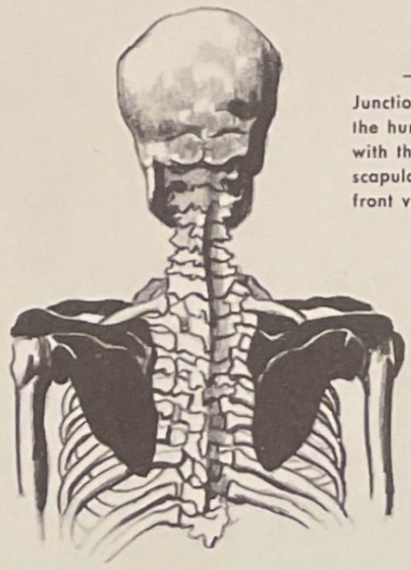




MALE FEMALE

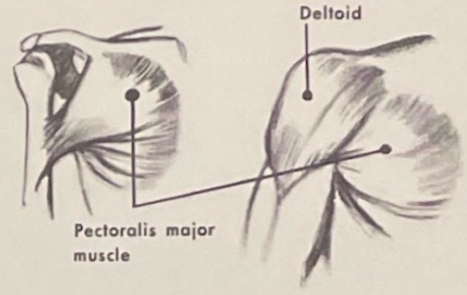
Looking down on both the female and male breasts — the female breasts do not lie on the front plane, but at the junction of the side planes. They are rather conical in shape and point slightly away from each other.

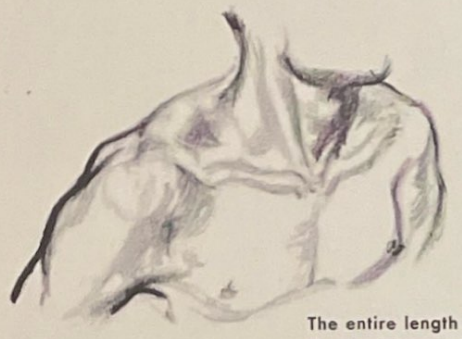




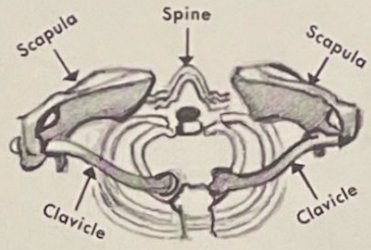
Junction of the humerus with the scapula, front view.

Junction of the humerus with the scapula, rear view.

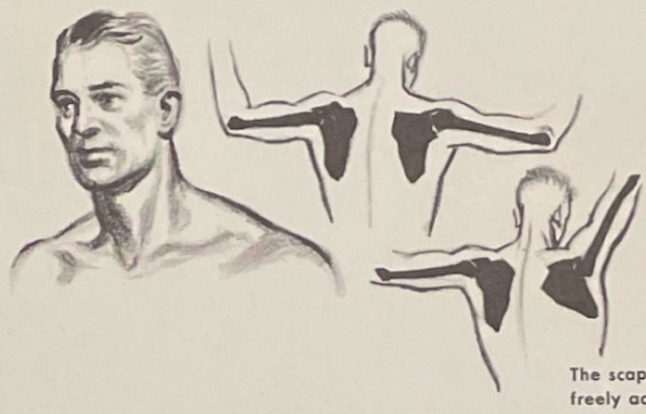




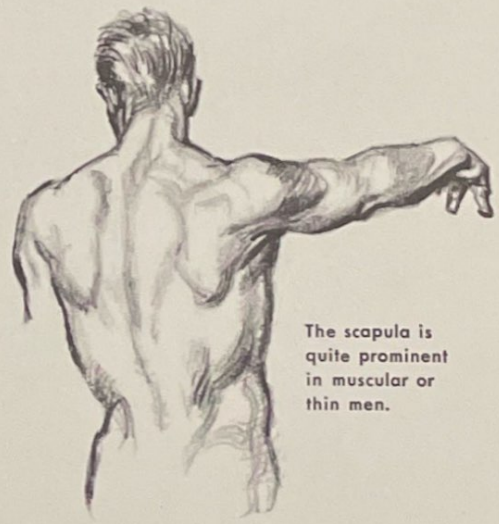
The entire length of the clavicles can be seen under the skin.



Looking down on the shoulder girdle.



The scapula moves freely across the back.



The scapula is quite prominent in muscular or thin men.

The shoulders and arms

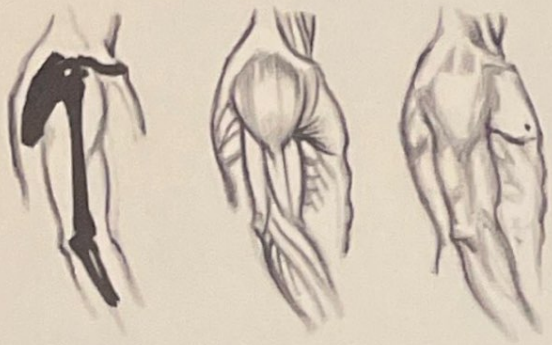
The most movable part of the body is the shoulder girdle. Its structure is easy to understand, though its range of movement seems limitless. In considering the many movements of the entire figure, there are more changes of action which take place in this area than in any other section of the body.

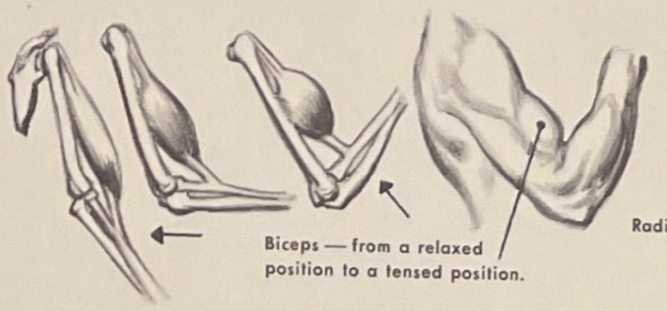
The shoulder girdle is made up of the head of the sternum (breast bone), the clavicles (collar bones) and the two scapulas (shoulder blades). It is the means of connecting the arms with the trunk. The junction of the humerus (arm bone) with the scapula (shoulder blade), and the scapula with the clavicle must be carefully studied so that you can understand the planes presented in the living model. Parts of these bones show on the surface *and to be drawn correctly they must be understood.*

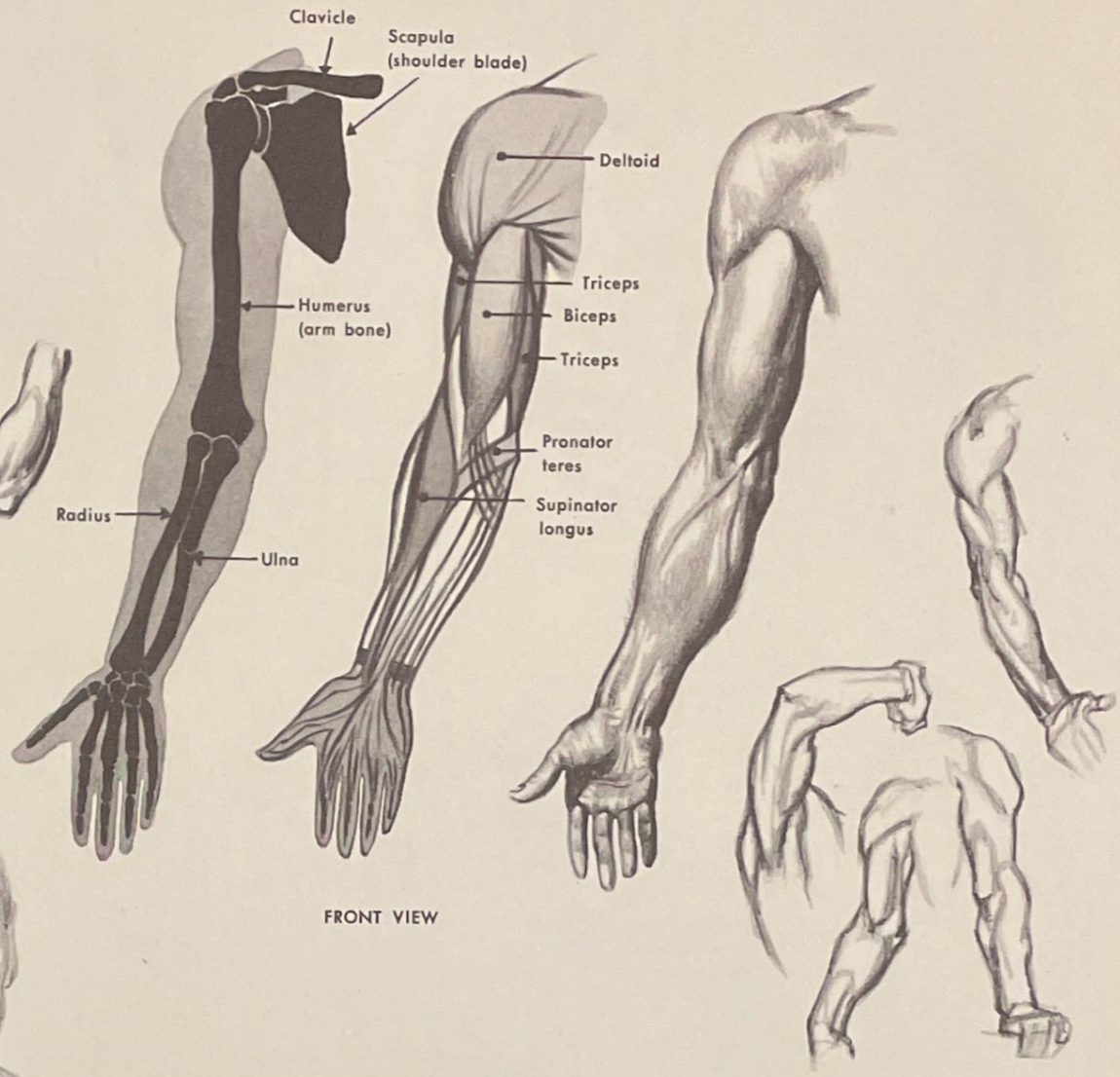
The entire length of the clavicles can be seen under the skin and especially at the points not far from the ends of the shoulders. There is always a small V-shaped depression at these points which mark the separation of the pectoral (chest muscles) from the deltoid (shoulder muscles). The junction of the scapula and the clavicle is also quite visible and the head of the humerus, which forms the apex of the shoulder, can be easily felt beneath the deltoid muscle. The extreme width across the shoulders lies at these points.

The only connection the shoulder blades have with the chest is through the clavicles (collar bones). The clavicles are attached to the sternum (breast bone) in front and have a wide range of movement in all directions, including a slight rotary movement.

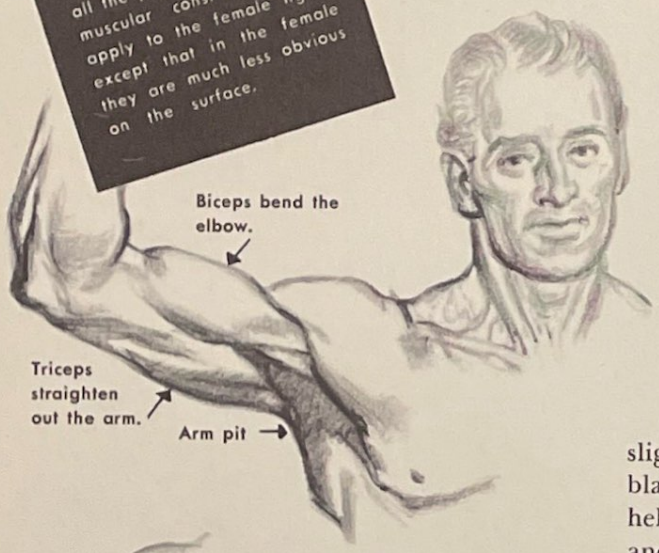
Anatomy

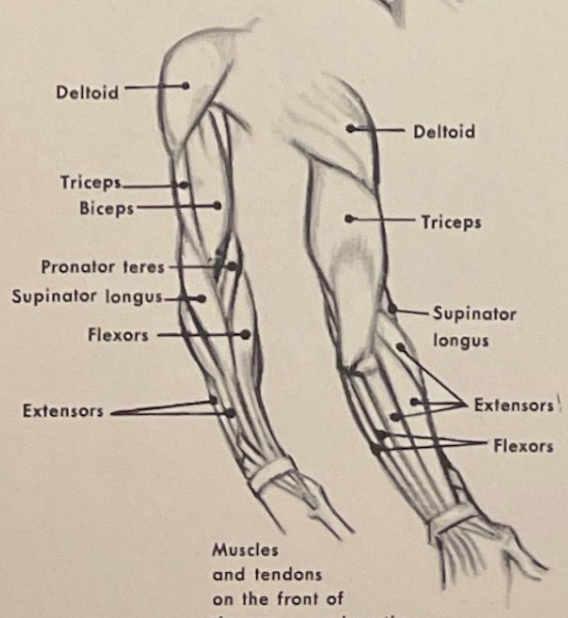






It is to be remembered that all the principles applied in muscular construction also apply to the female figure except that in the female they are much less obvious on the surface.



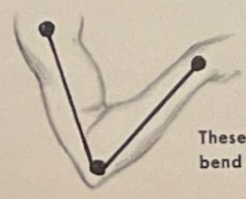


Muscles and tendons on the front of the arm — and on the back of the arm.

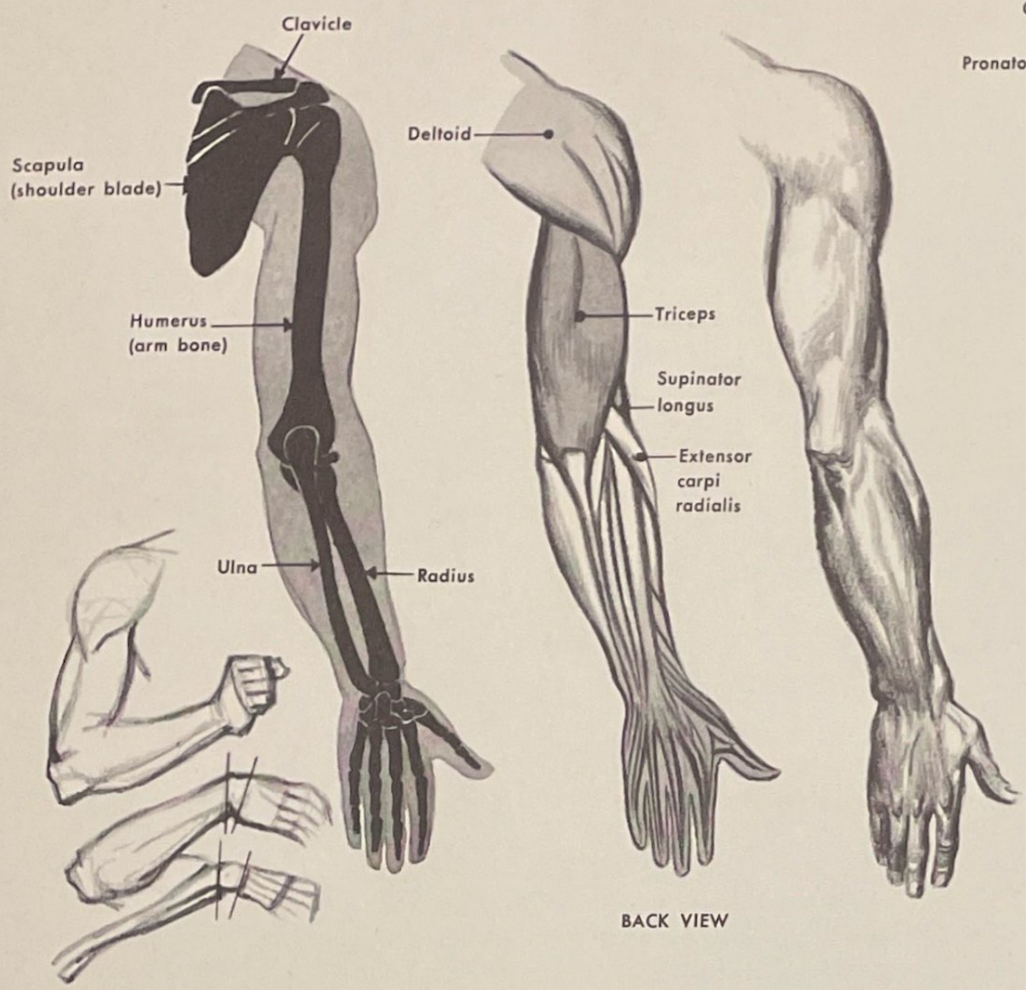
The base of the arm is in the shoulder girdle. Its one bone, the humerus, is slightly curved, with its head fitting into the cup-shaped cavity of the shoulder blade. It has a ball and socket joint which is covered with a lubricating capsule held together by strong membranes and ligaments which cross at different angles and brace the arm as well as allow it great freedom of movement. The lower end terminates at the elbow in a hinge joint.

The hollow of the arm is made into a deep pit by the pectoralis major (great breast muscle) in front, and the greater latissimus dorsi behind. This hollow is commonly called the arm pit.

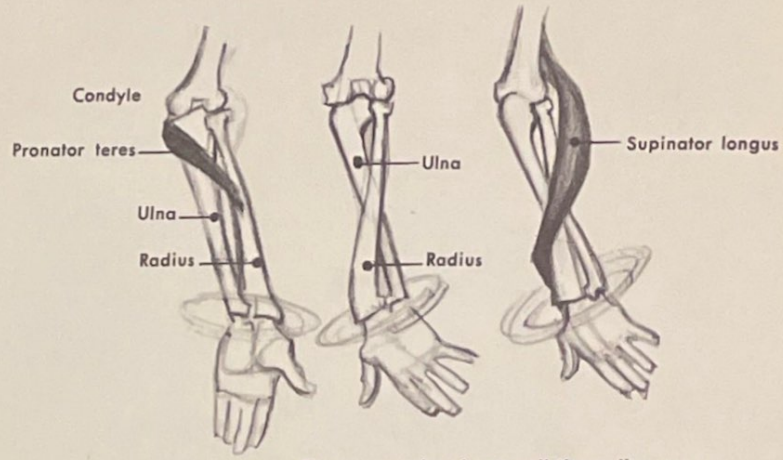
The mass of the shoulder comes down as a wedge and sinks into the outer arm, halfway down. The muscle that is placed in front of the arm is a two-headed muscle and is called the biceps; the muscle on the back of the arm is three-headed and so is called the triceps. The biceps bends the elbow and flexes the forearm. When doing this the biceps becomes shorter and thicker. The triceps muscle runs the entire length of the humerus on the back of the arm. This muscle acts in opposition to the biceps and straightens out the arm.



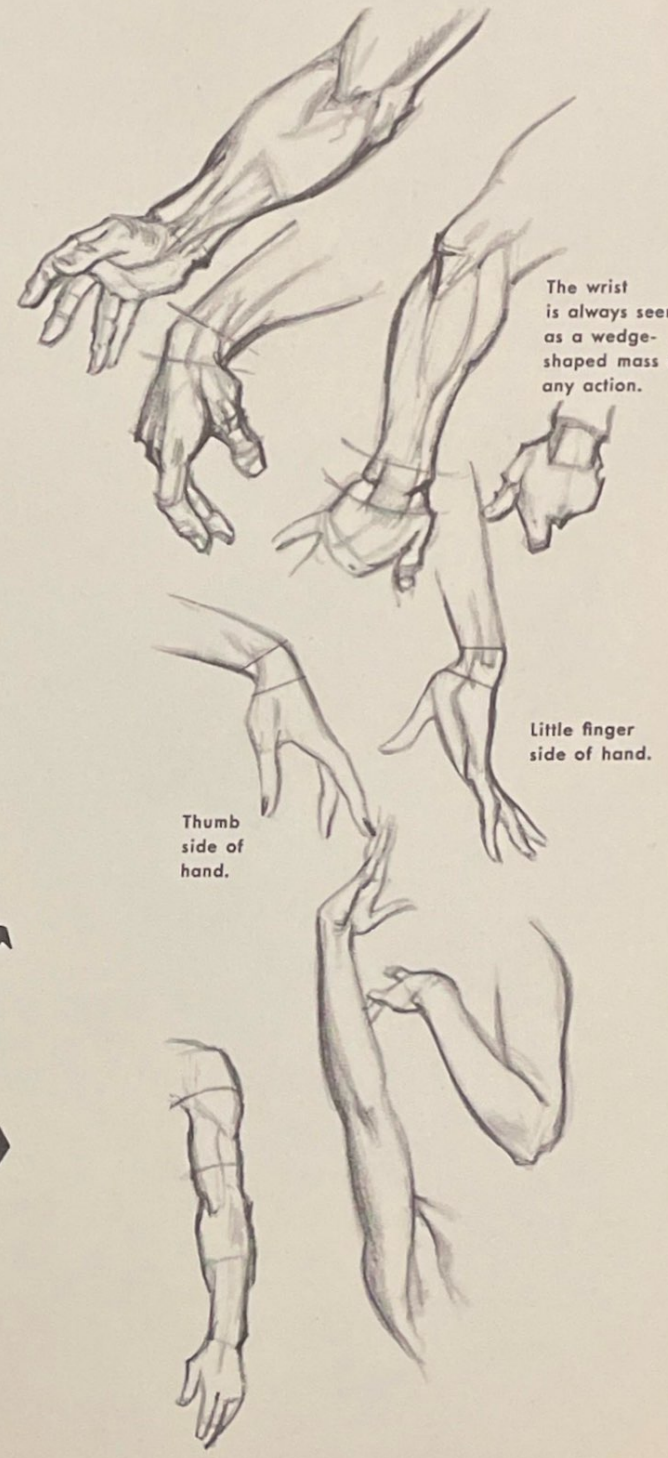
These points bend and twist.



BACK VIEW



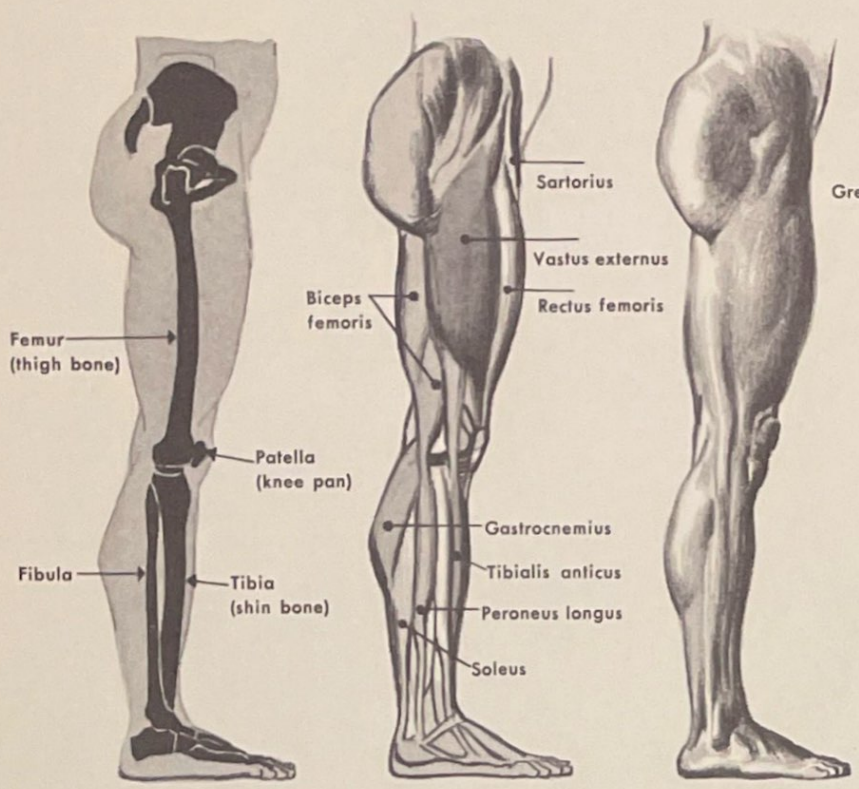
The two muscles shown pull the radius over the ulna and back again in a rotary motion.



The muscles of the forearm may be divided into two groups, flexors and extensors. These operate upon the wrist and hand through tendons, which pass under the wrist band or angular ligament. The two most important muscles in the forearm are first, the supinator, the long outside muscle extending from the wrist to one-third the way up the humerus (upper arm bone), and second, the pronator teres, a short round muscle which passes obliquely downward across the forearm from the inner condyle of the humerus to halfway down the outer border of the radius. These two muscles pull the radius with a rotary motion over the ulna and back again, carrying the thumb side of the hand toward or away from the body.

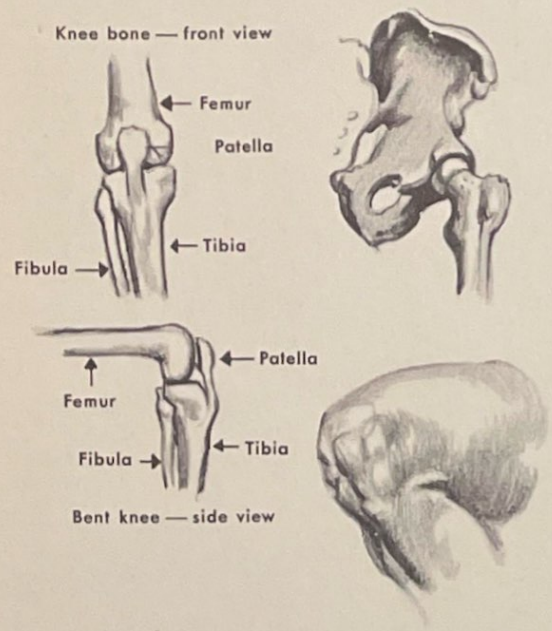
The hand does not join the arm directly, but joins the wrist which in turn attaches to the arm and is always seen as a wedge-shaped mass in any action. This wrist joint is one that is universal in its scope permitting it to move in a rotary, up and down or side to side movement. In unison with the supinator and pronator of the forearm, its range of action is almost unlimited.

From the armpit, where the arm detaches itself from the body, just opposite its greatest fullness at the deltoid, the arm gradually gets smaller in width to the elbow. This is more noticeable in profile than in the front view. The fleshy mass of the forearm near the elbow widens in excess of the breadth of the upper arm and in turn gets narrower again at the wrist.



LEG — SIDE VIEW

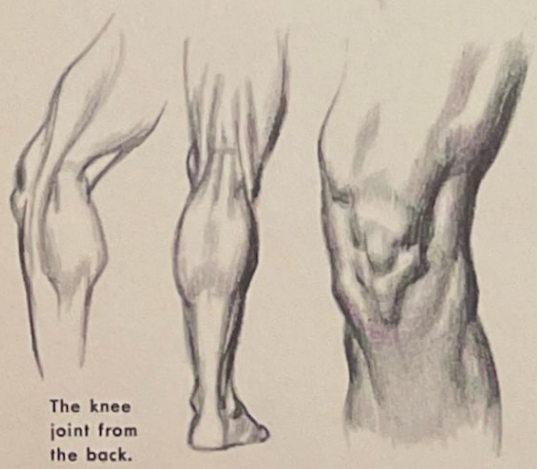
FRONT VIEW



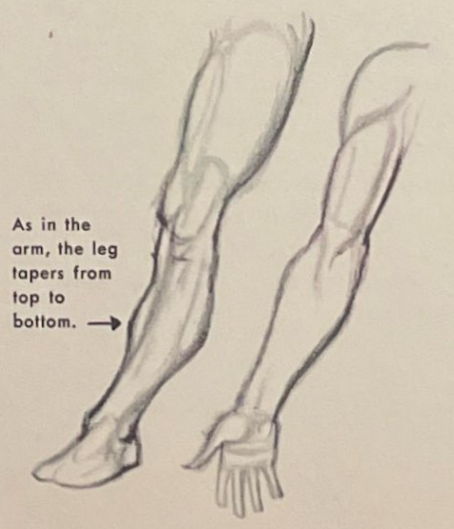
The leg and foot

Like the upper limb composing the arm, forearm and hand, the lower limb, the leg, is also made up of three basic parts: the thigh, the leg and the foot. The thigh extends from the pelvis to the knee and the leg from the knee to the foot. While the cup at the shoulder blade into which the arm bone fits is shallow, the cup at the pelvis into which the thigh bone fits is deeper and more solid. This is because the lower limbs are designed not only for locomotion of the body but also because they must carry the weight of the entire body. They must have firmness as well as action.

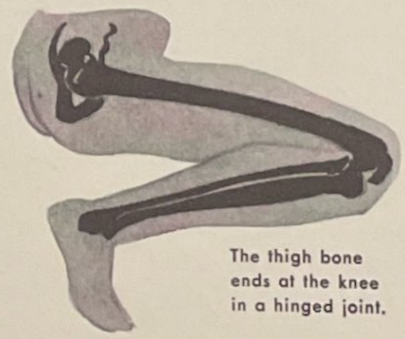
The thigh bone ends at the knee in a hinged joint. The leg requires only a backward and forward motion for which this hinge is adequate. As in the arm, the entire leg tapers from top to bottom — even more so because of the especially heavy part of the thigh. However, in its tapering it resembles the arm — the heavier masses being in the thigh (upper leg) and the taper more gradual, while below the knee, as below the elbow, the leg widens again because of the thick muscles and then tapers very quickly down to the ankles where the foot is joined.



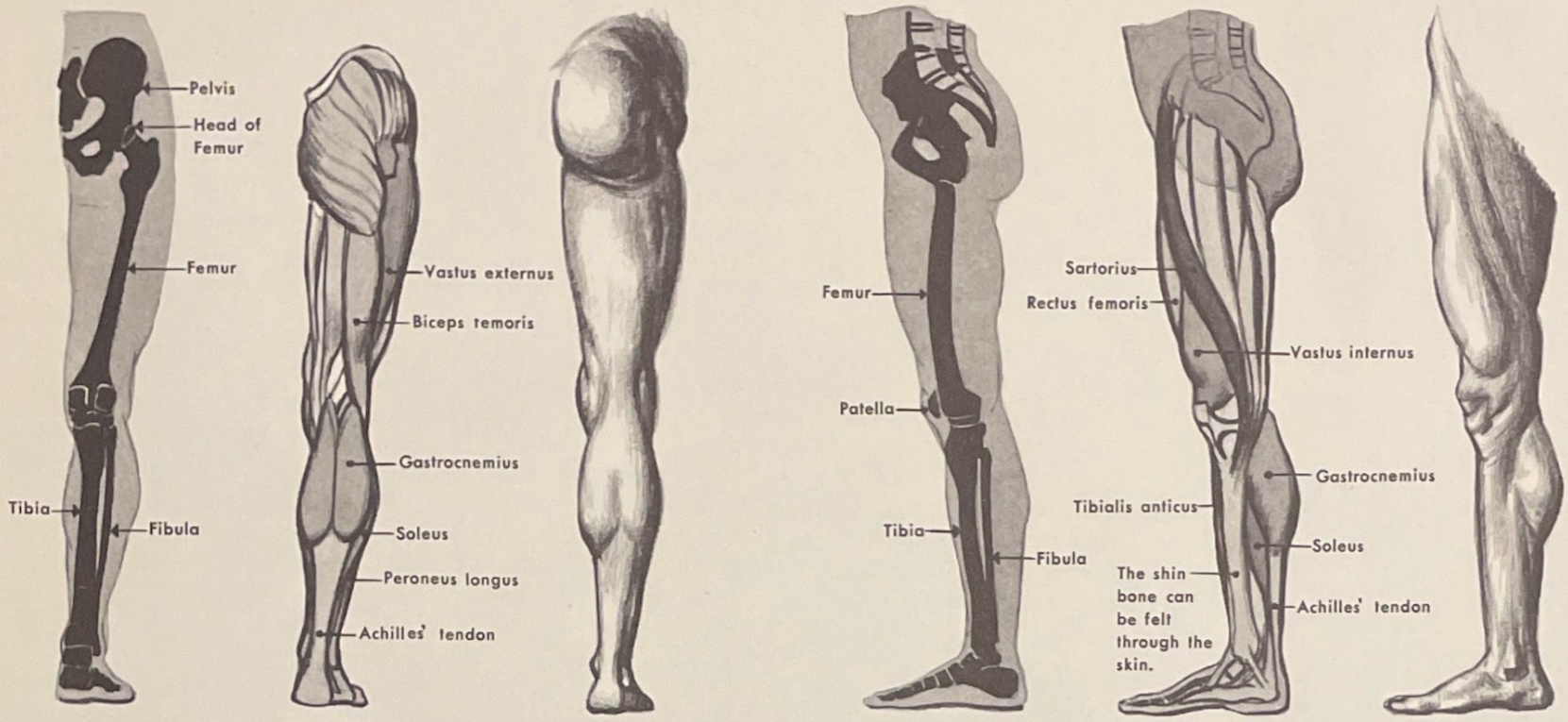
The knee joint from the back.



As in the arm, the leg tapers from top to bottom.

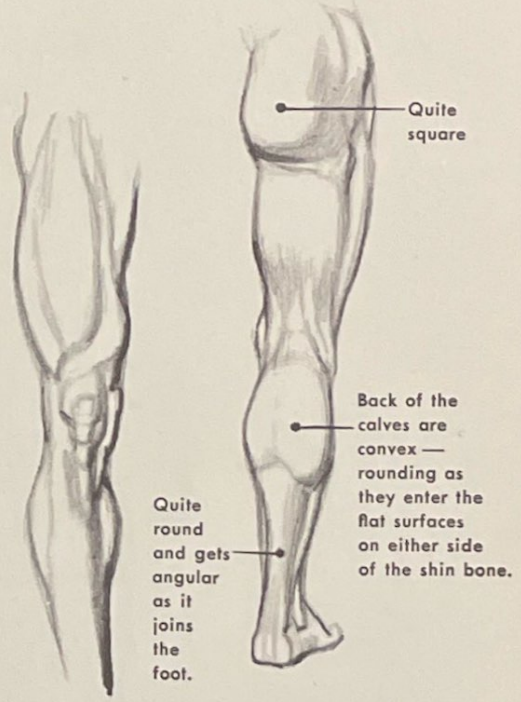


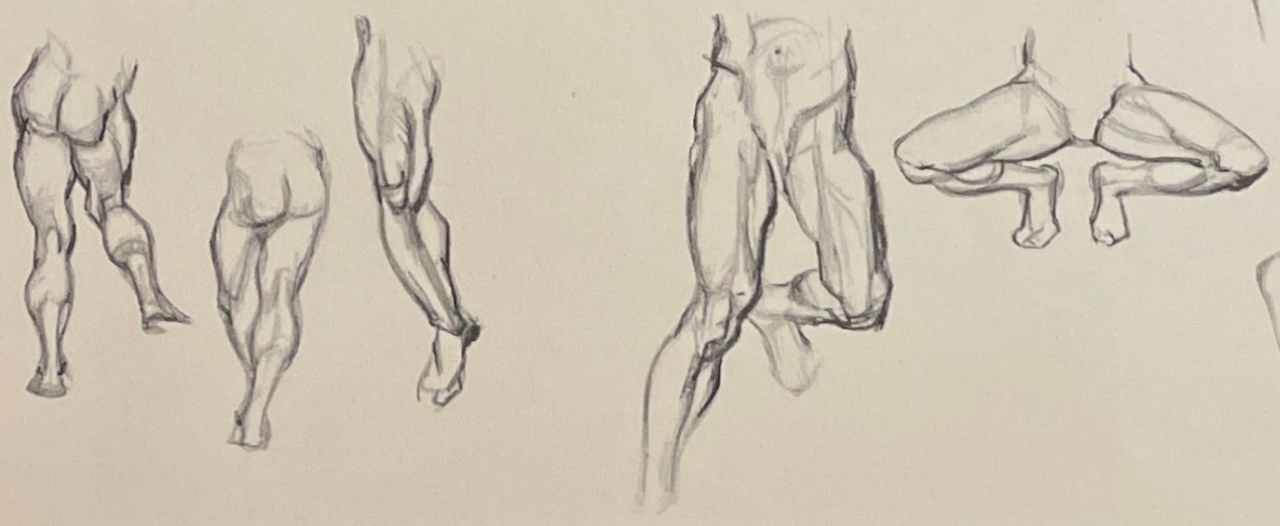
The thigh bone ends at the knee in a hinged joint.

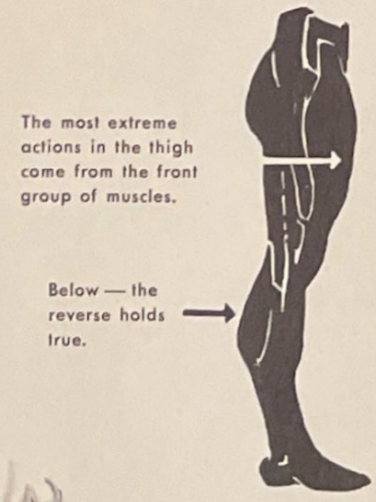


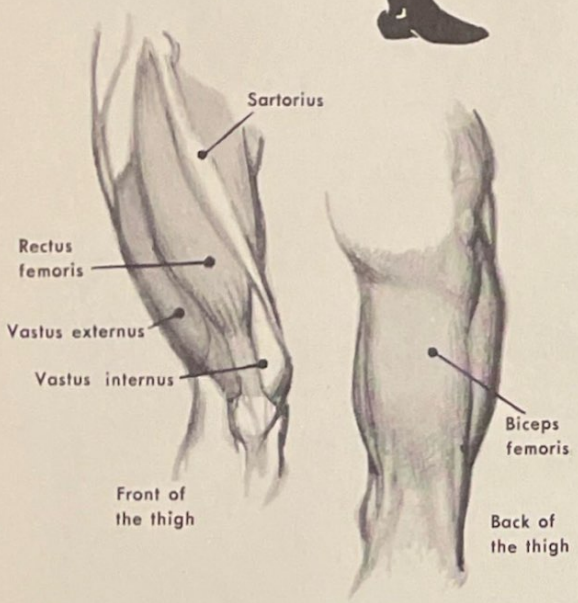
Observe that when the leg receives the full weight of the body, the knee is pulled back and a reverse curve runs the entire length of the leg from the trunk to the ankle, the knee being the point where it reverses itself. The femur (upper leg bone) describes a curve with its convex side forward. This curve is more pronounced because of the large rectus femoris muscle in front and by the corresponding concave line at the back of the leg caused by the overhang of the buttocks and the projecting calf below.

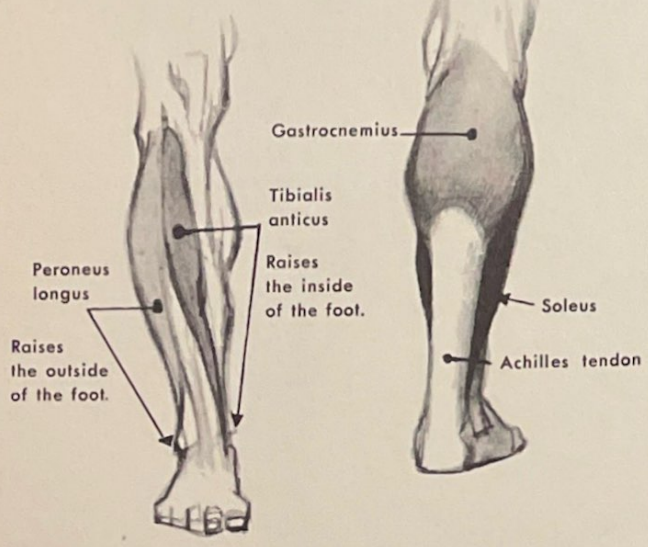
The planes making up the mass of the thigh are well rounded but as they approach the mass of the knee they become more defined and angular. The planes directly on each side of the knee are quite flat. When the knee is bent, the broad bony surface of the knee becomes quite prominent. From the back the hips and buttocks are quite square as they overhang the thighs. The back of the calves are convex, rounding as they enter the flat surfaces on either side of the tibia (shin bone). The shaft of the leg just above the ankle is quite round and changes into more angular surfaces at the angle and the joining of the foot.


Quite square
Back of the calves are convex — rounding as they enter the flat surfaces on either side of the shin bone.
Quite round and gets angular as it joins the foot.









The outside line showing the contour of the thigh is the most varied. Note that in profile, the fullness of the front of the thigh must always be insisted upon, for you will see that the most usual and more extreme actions in the thigh come from the *front group of muscles* and not from those on the back of the thigh. Below the knee, the reverse holds true. Here the joint of the ankle and the foot must be observed mainly through the angle of its attachment. The big bone enters the ankle and foot at an angle slanting from front to back and in this way throws the weight over the arch of the foot instead of on the heel.

The important muscles of the thigh, and those which most affect its outward appearance, are first, the rectus femoris, the straight muscle of the thigh bone; second, the vastus externus, the large muscle on the outside; third, the vastus internus, the large muscle on the inside. These three primarily extend the leg and are the most visible on the surface. The sartorius flexes the leg on the thigh and the thigh on the pelvis and rotates the thigh outward. In back of the thigh we have the biceps femoris which bends the knee and rotates the thigh outward. The most pronounced muscles on the leg below the knee and in front are the peroneus longus which raises the outside of the foot and extends the ankle and the tibialis anticus which raises the inner side of the foot while it flexes the ankle.

Dominating the back of the leg, we find the gastrocnemius which is the calf muscle and ends below in a broad tendon which joins the soleus muscle to form the Achilles' tendon — this is inserted into the heel bone.

This painting by Robert Fawcett is an excellent example of anatomical knowledge.

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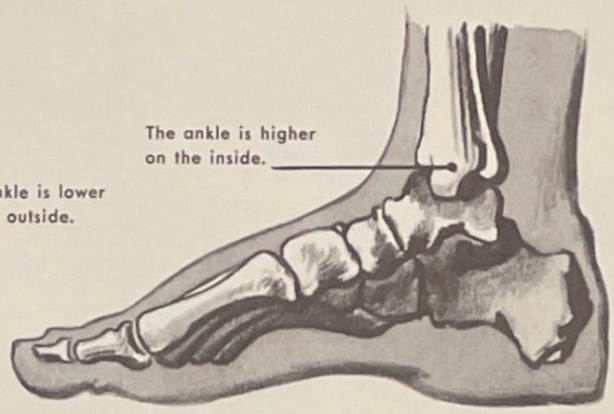
The outside of the foot — note that it lays flat.



The inside of the foot — note that the arch raises the bottom center of the foot from the floor.

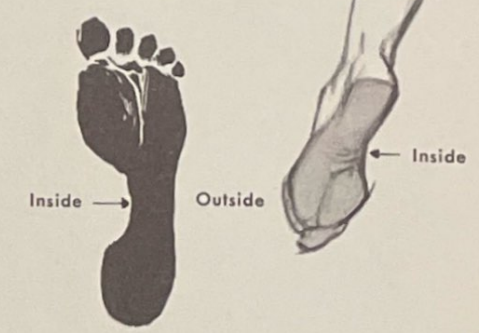
The foot

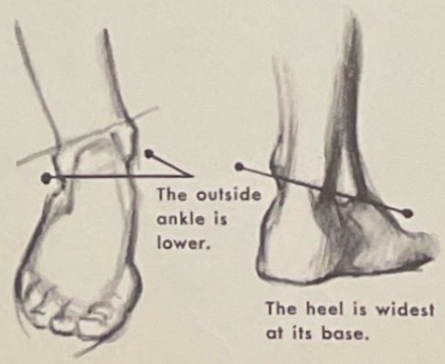
The symmetry of design in the foot adapts it to its basic function – that of bearing the weight of the body. For this, nature has developed a wonderful series of arches. There are five arches all of which converge on the heel. The toes act as flying buttresses for them. In all positions the foot tends to keep itself flat on the ground, the arches of the foot changing accordingly. The outside of the foot is the heel side and is lower than the inside just as the outer ankle bone is lower. The muscles and ligaments covering the bones of the foot are very superficial and very little notice need be taken of them. The planes of the foot are almost entirely determined by its bony structure.

At the bottom of the inner surface of the foot, only the rim of the foot and the heel touch the ground, while the bottom of the outer surface touches all around. In studying the sole of the foot, you can plainly see the points of contact with the ground, first the ball of the foot with the under surface of the toes. The ball of the foot is divided, the inner portion of the ball being larger than the outer one. Next we see the outer rim of the foot connecting it with the rounded heel. The inner surface of the foot is nearly vertical as it rises from the hollow of the arch of the foot below the inner ankle. The top of the foot or instep extends from the bottom of the leg to the toes in a triangular form, its inner border rounding into the side of the foot. This surface is not as flat as the others and slopes toward the lower ankle as it rises. Here the ankle also protrudes but is on a lower level than the inner ankle. The back of the heel is widest at its base and tapers slightly upward to join the Achilles' tendon which connects it with the leg.

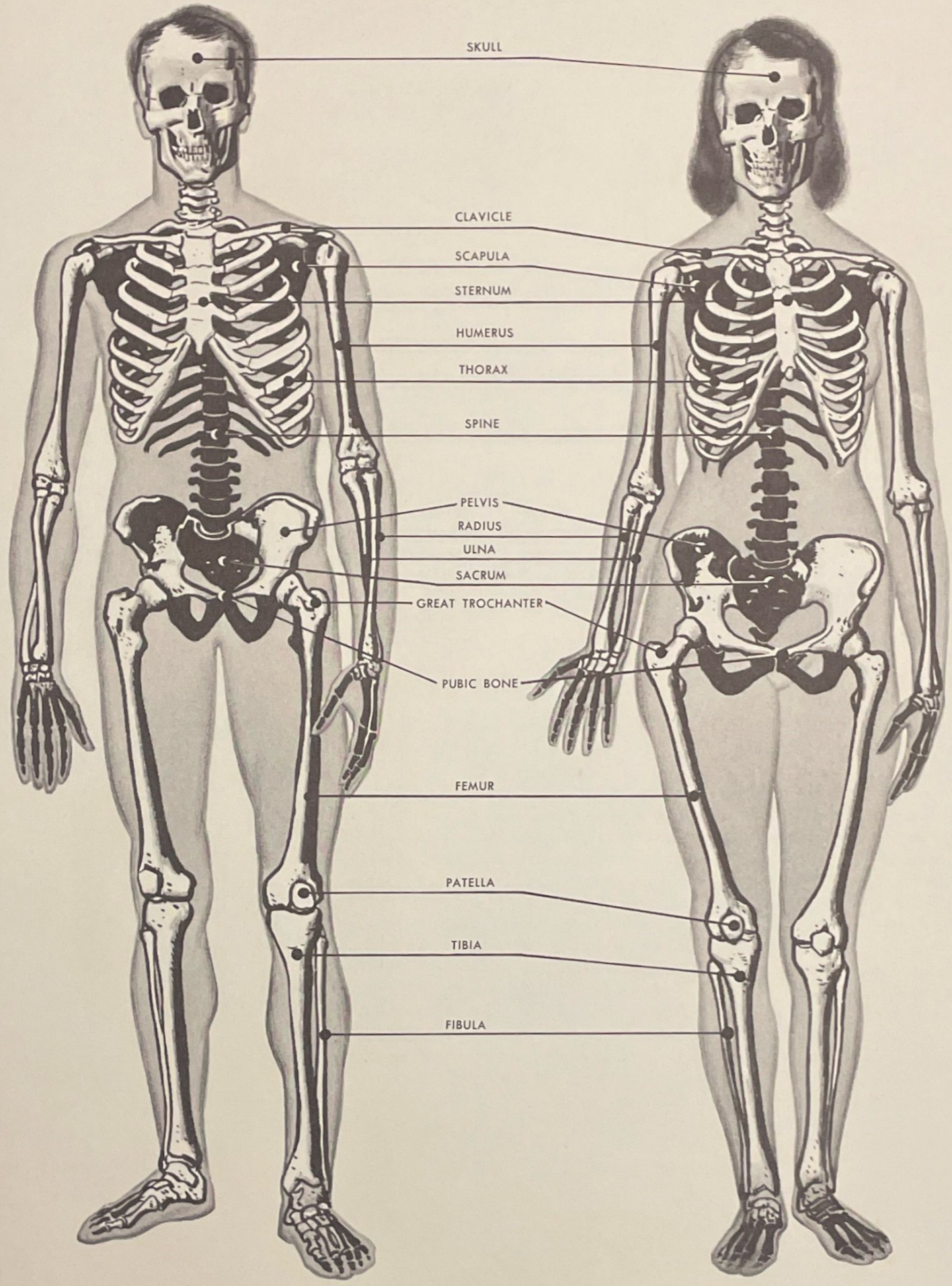
By studying, observing and checking carefully all the accompanying drawings *as you read, you will more clearly retain what you must learn.* A much better method is to copy all the drawings, studying all the masses, shapes and forms, where they start and end and how they affect the outer form of the figure.

Think while you draw – about WHAT *you are drawing.*

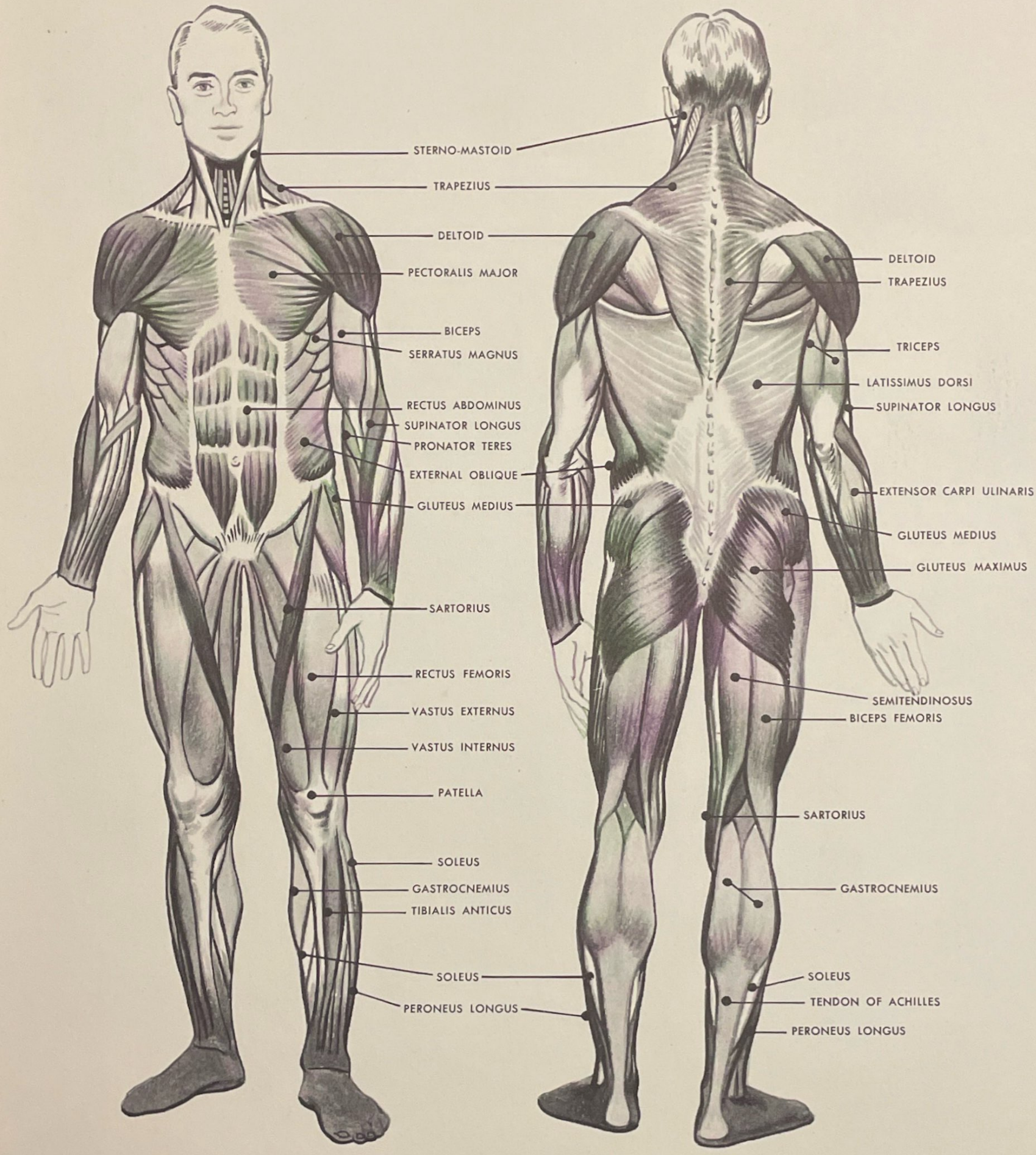




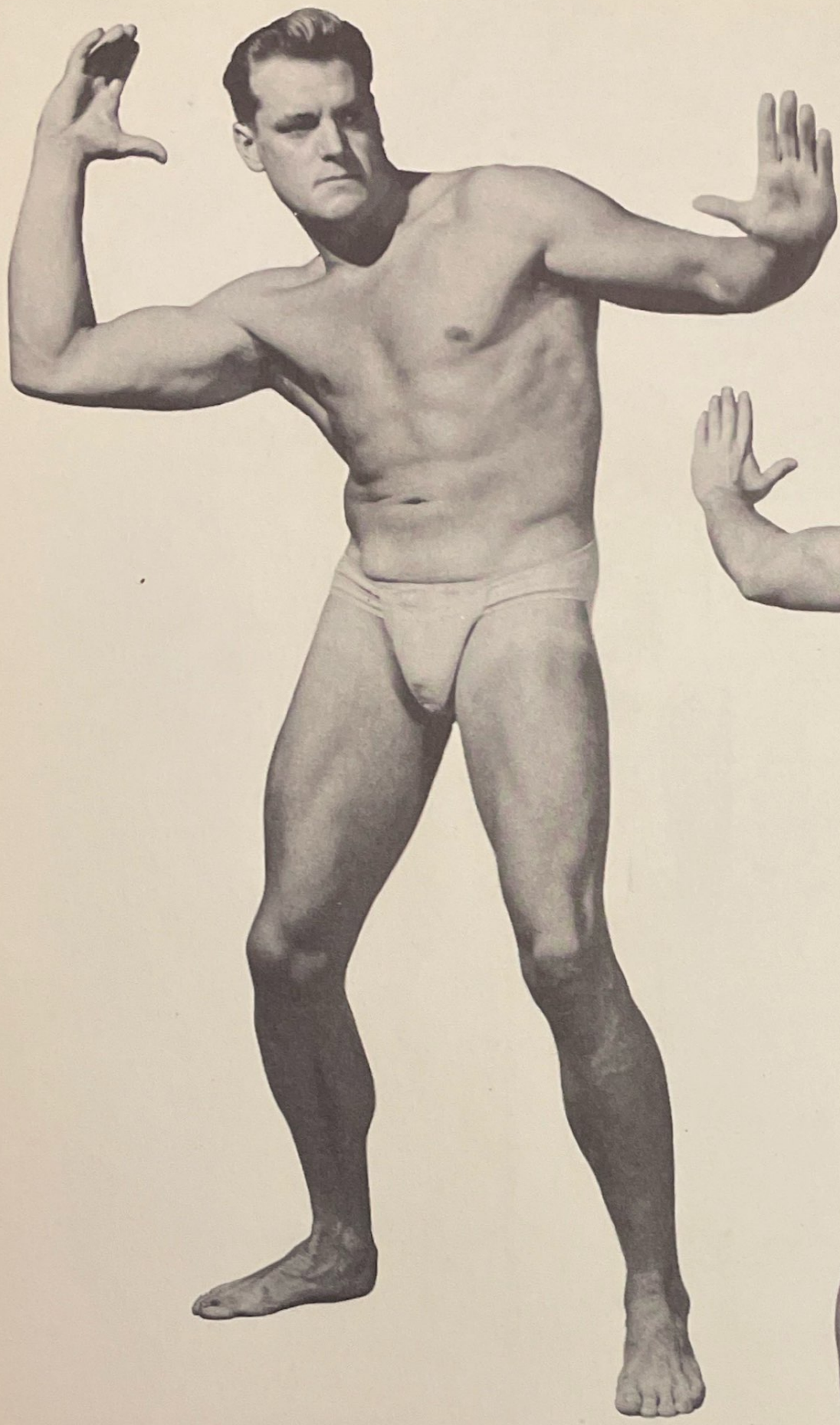
With the heels together the feet make a perfect arch to support the body.

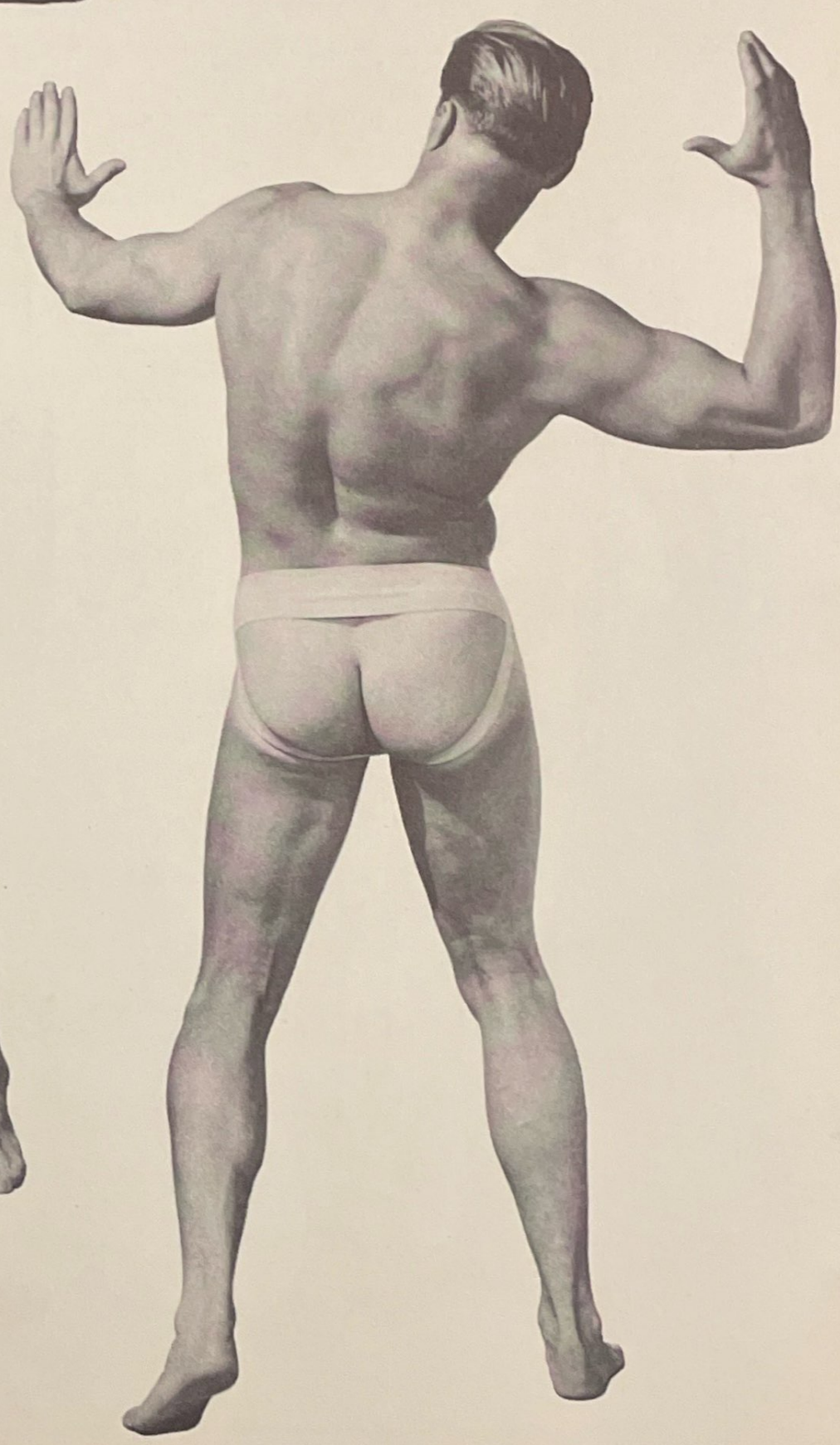


This page was designed to illustrate how the structure of the skeleton determines the outward appearance of the figure. Study carefully the differences between male and female structure. Observe that in woman the pelvis is wider than in man, the rib cage narrower, the arms shorter. Note also that in the female skeleton the thigh bone (femur) slants more obliquely from pelvis to knee.

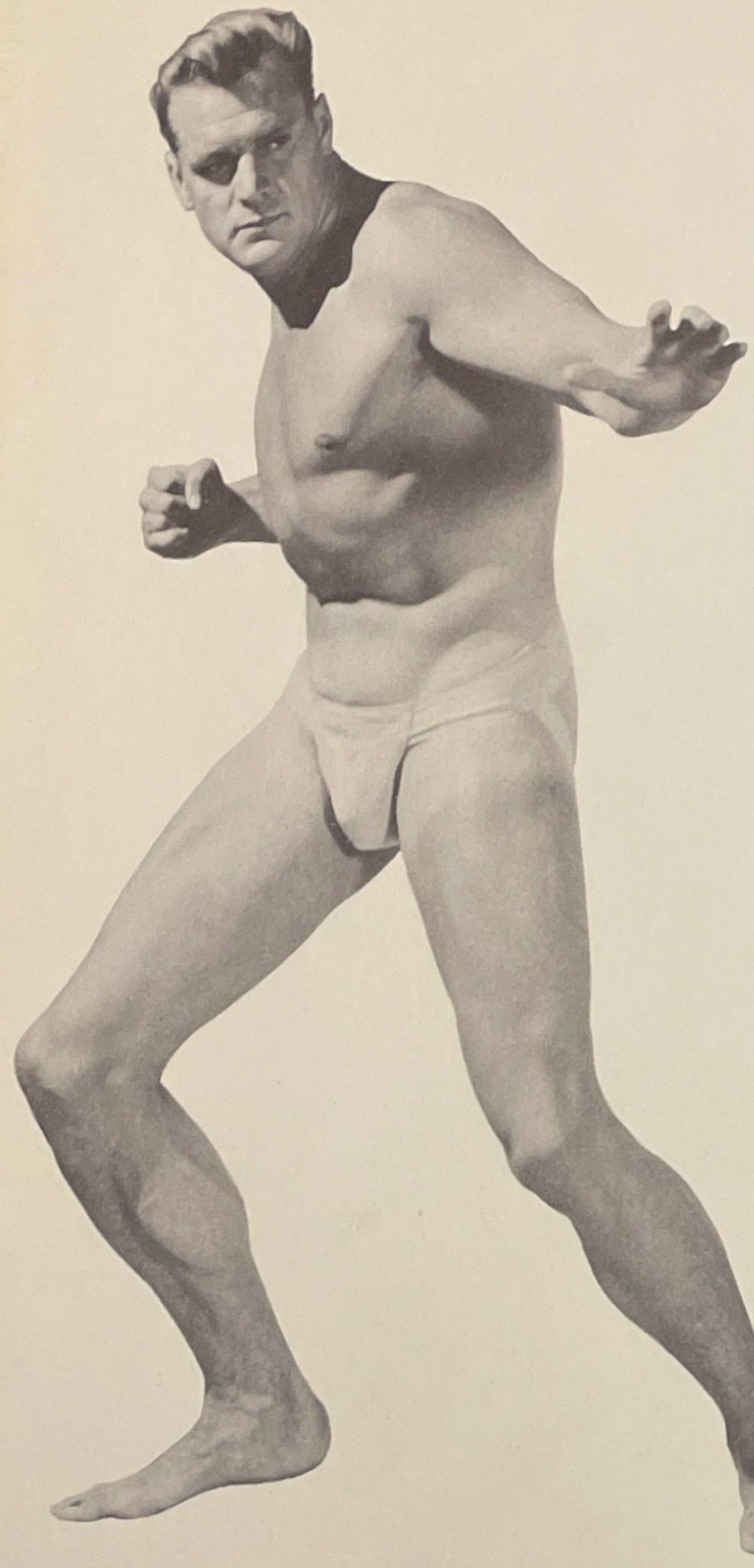


This page was designed to show you the most important muscles in the body and those which most affect its outward appearance. Study these muscles until you are thoroughly familiar with them. Notice where each muscle begins and ends. Think out the function and operation of these muscles, and observe how one muscle, or group of muscles, is used to pull a part of the body in one direction, while a separate balancing set is designed to move it in the opposite direction.





The models on this and the following pages have been carefully lighted and photographed for your study and practice. They will be especially useful for students who do not have models available.



AUSTIN BRIGGS. Male Figure

In this direct sketch the artist sought to express tremendous force and power. He understood completely the location and construction of every anatomical detail, and he could therefore work with great freedom. The relative proportion of the parts has been exaggerated to achieve greater emphasis. Consider, for example, how much *less* powerful the figure would have seemed if the head had been drawn normal size.

RENOIR. Venus

The figure is here presented so simply that one is tempted to forget the vast amount of practical anatomical knowledge required to make this kind of drawing successfully.

NATOIRE. Nude

There is almost masculine heaviness in the arms and legs, and the head seems smaller than normal. The artist obviously had a thorough knowledge of anatomy, however, and introduced distortions in this graceful figure deliberately to achieve a more monumental quality.

Collection of The Hill-Stead Museum

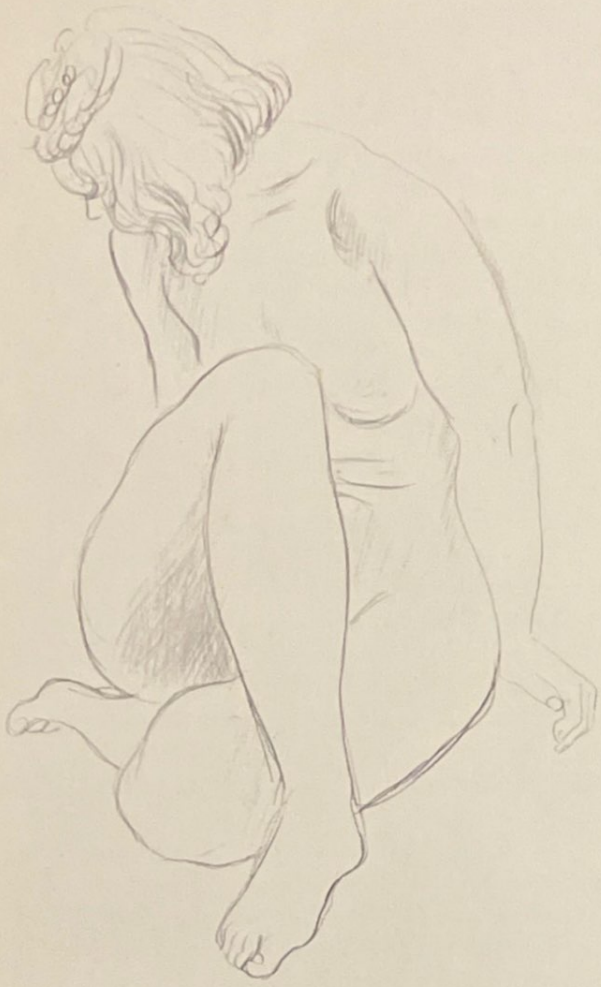
DEGAS. The Tub

The artist did not hesitate to turn this difficult and unusual pose into a drawing. Because of his extensive knowledge of anatomy he could handle easily a problem which might well have discouraged a lesser draftsman.

Durand-Ruel, Paris

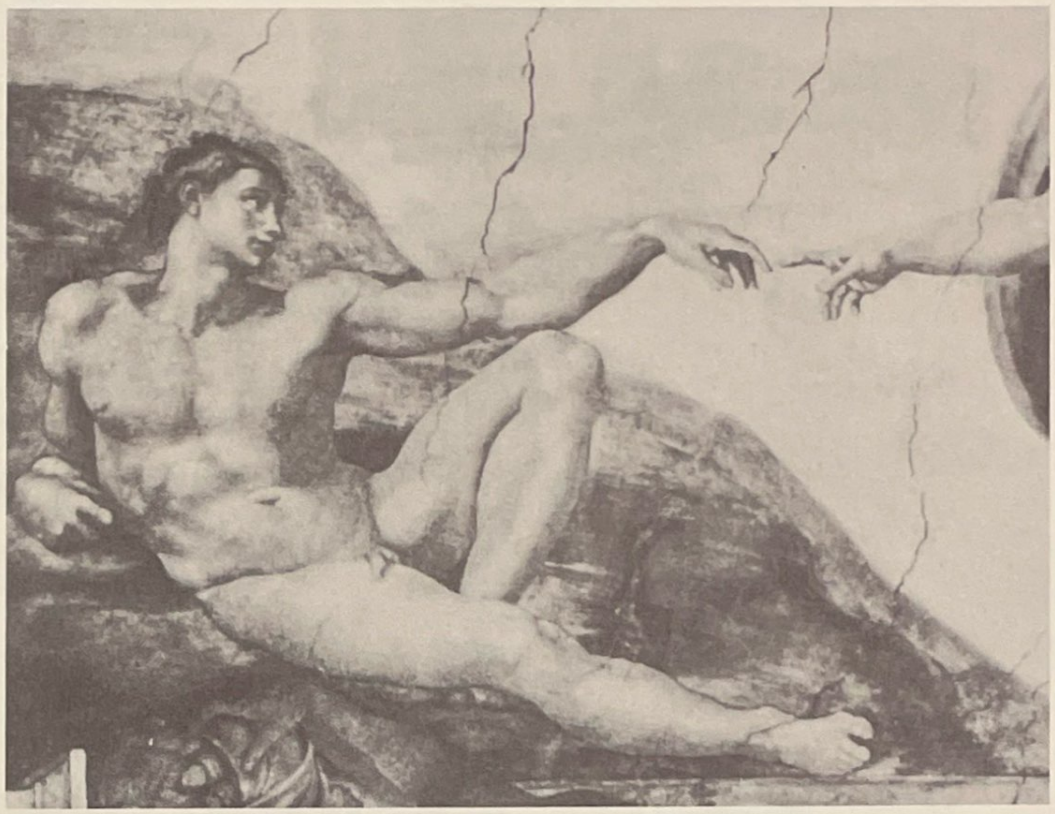
DEGAS. After the Bath

Very little anatomical detail as such appears in this drawing, but because the structure of the body is so well understood the pose seems completely convincing and natural.



JOHN ATHERTON. Nude
Atherton's primary interest as a designer shows up in the pose he chose for this drawing. He is more concerned with the rhythmic relationship of parts than with figure structure, but of course sound anatomical knowledge is required to draw in this manner.

Courtesy of the Metropolitan Museum of Art



MICHELANGELO. Adam
Michelangelo's work provides a classic example of beautiful balance between anatomical drawing and simplification of the figure form. His figures are given magnificent muscular structure for expressive purposes, to convey the idea of power and strength. At the same time the anatomical detail is not permitted to destroy the over-all unity and simplicity of the figure as an organic unit.

Courtesy of the Metropolitan Museum of Art

AUGUSTUS JOHN. Nude Study
This little sketch by a great contemporary draftsman shows how simply and convincingly the figure in action can be presented, if you have a specific knowledge of how shoulders, hips, and torso work together under these conditions.

BOUCHER. Nude
The problems of foreshortening involved in drawing this lovely pose might have discouraged an artist with less mastery of anatomy. Notice how the graceful and varying contours of the figure result directly from the underlying muscular structure.

And now—good painting!

This whole course has been designed to prepare you for this day — the day when you will set out alone to discover your own path as an artist.

We have acquainted you with all the various materials and techniques most commonly used. You have had considerable practice in handling oil and watercolor, pencil and pen and brush. By now you know how to use the tools and techniques of your craft with assurance and confidence. Through careful criticism of your paintings, we have tried to point out what you have done particularly well. We have also noted your weaknesses, and shown you how you can correct them.

At the same time, in hundreds of pictures and analyses, we have discussed the development of painting up to the present day. We have indicated the many different approaches modern artists have taken in arriving at creative expression, and we have explained what they hope to accomplish and the means they are employing. You are therefore well acquainted with all the different styles and viewpoints you will find around you today. With all this background of knowledge, you will be at home in the world of creative painting. You will be able to decide on the general direction you would like to follow in your own development, and you know the artists who are most likely to give you inspiration.

This course, then, has prepared you fully to start out alone on the road to successful creative painting. What should you do in the days that lie ahead? There is only one answer — keep painting! Keep painting, and drawing, and studying. Subscribe to a few good art magazines, so that you can keep in touch with what others are doing. Visit the art museums and exhibits as much as you can. Make the acquaintance of other artists in your community or neighboring communities, and exhibit your work as opportunities come along. This is one of the best ways to find out whether your painting is actually getting across what you are trying to say. Above all, learn to evaluate your own work. Try to discover your mistakes so that you can correct them before others point them out. Apply the principles of criticism as you have studied them in this course. Only through self-criticism can you develop.

The days ahead will be exciting days of self-discovery. We have tried to make one thing clear constantly throughout the course. This is the fact that there is no *one* way of painting. Each artist must paint in his *own* manner, and he will discover his own way of painting only by experiment. *Find out what excites you. Discover your own likes and dislikes.* Don't worry if they differ from those of your family and friends. Nothing is more essential to a creative artist than a carefully developed and patiently nurtured set of personal preferences!

However seriously you paint, learn not to take *yourself* too seriously. Even for a master artist there is no final goal. One discovery leads to another — one achievement suggests a possibility still more exciting. Painting is a road on which getting to the destination is less important than what you discover — and *become* along the way. So don't forget to have fun! Let your painting be your most rewarding pleasure. Wonderful days of growth, change, and discovery are in store for you. Make the most of them. We promise you that there will never be a dull moment in the years ahead if you embrace this adventure freely and happily.

And now — good painting! We hope our work with you has brought you rich personal rewards and satisfactions, and our fondest hope is that you will know the increasing joy of becoming the artist you would like to be.

ALBERT DORNE PRESIDENT

Norman Rockwell

Jon Whitcomb

Stevan Dohanos

Fred Ludekens

DONG KINGMAN

HAROLD VON SCHMIDT

Austin Briggs

R.F. (Robert Fawcett)

PETER HELCK

FAMOUS ARTISTS PAINTING COURSE

Student Work

Lesson 10 -- Anatomy

ASSIGNMENT -- To Mail to the School for Criticism:

As your work for this last lesson in the course you have a choice of two possibilities -- a drawing or a painting. Send us either one.

10-A. A drawing in pencil or charcoal of one or more figures. If you have a real interest in anatomy and figures, this is your chance to demonstrate it. You can either concentrate on the figure itself, without including any background; or, if you like, you can place the figure in an appropriate setting. In any case, this should be a sensitive drawing of the figure -- not an anatomical chart. You have many examples throughout this lesson to guide you and show you how the great draftsmen have always used their knowledge of anatomy creatively to produce interesting, well-designed drawings, rather than charts of bones and muscles. Anatomical knowledge is useful to the artist only to the extent that it enables him to construct the figure more convincingly. It is not to be considered an end in itself. Note: Be sure to apply fixative to this drawing before mailing.

OR

10-B. A painting of one or more figures in an appropriate setting. In making this painting you have a chance to apply last lesson's criticism to a new figure composition. Now you may want to do a picture which gives you an opportunity to explore your control of the nude figure. An allegorical subject would be appropriate -- "The Three Graces," "Atlas," "Ulysses," "Venus and Cupid," or one of the other subjects listed in the assignment for Lesson 9. We suggest, of course, that you find your own theme -- a theme providing material that holds particular promise and excitement for you.

Now you can apply your knowledge of anatomy to obtain greater strength and conviction in your figure construction. Since you now know how the figure is constructed, and how to draw it convincingly and realistically, you may want to move in the direction of exaggeration and distortion, if you feel that this is needed to amplify the spirit or action of your painting. Such liberties have been taken by many of the great artists throughout history, and these distortions have been valid and convincing because they have been based on solid knowledge of anatomy. Michelangelo and El Greco are two outstanding examples of men who have not hesitated to re-create the human form in a manner sometimes quite removed from the norm, but thoroughly expressive of their unique messages.

The more you know about the human figure, and the more you study drawings of the figure, the more you will realize that the great artists painted the figure after their own fashion, for expressive purposes, and without too much concern for likeness to the realistic model.

IMPORTANT: You may wish to express yourself, ultimately, in an abstract, decorative, or expressionistic manner. Perhaps you feel that this emphasis on draftsmanship is inhibiting and unnecessary. Don't make this mistake. The ability to draw, and draw well, has never handicapped an artist. It is rather a basic objective of every fine craftsman and a necessity for every self-respecting artist, no matter what his style may be.

(Over)

We will look forward with great interest to seeing this last assignment of yours. Put everything you have into it -- but have fun doing it! We know that you will.

* * * *

If you do Assignment 10-A make the drawing not larger than 16 x 20 inches in pencil or charcoal. Be sure to fix the drawing.
If you do Assignment 10-B work in any medium (except pastel), on a surface suitable to that medium.
Your painting should be in full color.
Make the painting 16 x 20 inches in size.
Be sure the painting is thoroughly dry before you mail it in.
If you use stretched canvas remove the stretchers before placing it in the special mailing container.
Do not mat or frame any picture you send us for criticism.
On the back of your picture, be sure to letter:
Your name
Your student number
Your address
Your assignment number
Mail the painting to

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